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WHOLE NO. 2625



Frank Sheridan

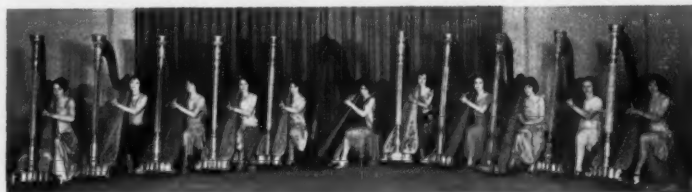
American Pianist

Whose European Concert Tour Last Season Was So Successful That He Is Booked
for Return Engagements Beginning in January.



OLGA DALLAS,

American singer, who has been appearing in Europe with much success, photographed at Carlsbad. In one picture she is "in the cure garden where all your troubles are washed away," and on the back of the other snapshot she writes: "It looks as though I have annexed a Packard!"



YOLANDO GRECO,

harpist, leading the harp ensemble (pupils of A. Francis Pinto at the New York College of Music) at the commencement exercises of the New York College of Music, recently held at Town Hall. (Apeda photo.)



MARJORI OMARA,

artist pupil of Irma Swift, who sang at a recital recently at Steinway Hall with splendid success. Miss Omara, who is making a specialty of costume recitals in songs of the eighteenth century and of Irish songs, has a charming personality and a vivacious manner.



MADELEINE CULVER,

pupil of Mabel M. Parker of Philadelphia. During her eighteen months of study with this well-known vocal teacher, the young singer has made rapid progress in the development of her voice, in her diction in French and Italian, and in coaching in both classic and modern repertoire, including operatic arias from *Butterfly*, *Louise*, *Pagliacci*, *Rigoletto*, *Carmen* and *Traviata*. In her studio appearances, Miss Culver has each time showed remarkable progress, giving evidence of her splendid training under Miss Parker, and winning the approbation of her enthusiastic listeners who foresee for her a brilliant career.



YVONNE GALL,

who has again rejoined the Ravinia Opera Company. The soprano's opening performance was in *Marouf*, followed by appearances thus far in *Louise*, *Faust* and *Thais*. Mlle. Gall will remain with the company until September when her fall concert tour will begin. Even though she is standing at the ticket office, Mlle. Gall laughingly asserted her favorite slogan about herself, "I refuse to buy a ticket to hear myself sing." (Photo by Gretchen Dick.)



MAESTRO ANTHONY F. PAGANUCCI

(left), operatic coach, accompanist and composer, who recently returned to New York after spending two weeks on the coast of Virginia fishing, bathing, golfing and enjoying other summer sports. With Mr. Paganucci in the snapshot is the tenor, Fernando Villa, of Rome, Italy.



ANNA HAMLIN,

soprano, with her wire-haired terrier, on the steps of her chalet at Lake Placid, N. Y.



ANNE ROSELLE

indulges in a game of ping-pong en route to America, following her European engagements which have kept her busy since last February. Miss Roselle will spend the summer with her family in this country. (Photo, R. Fleischhut.)



HARRIET VAN EMDEN,

who is spending the summer at Williamsport, Mass., took with her a few of her pupils to whom she will give brief periods of lessons during their ten weeks' stay.



MILDRED TITCOMB,

pianist, all dressed up in a Hawaiian "lei." After a fine and care-free vacation in Honolulu, Miss Titcomb looks immensely pleased at the prospect of working on the coming season's programs, for which purpose she has returned to her home in Mexico. (Photo by Covell, Honolulu.)



LUCILE LAWRENCE AND CARLOS SALZEDO,

on board the *SS. DeGrasse*, the former enjoying a four o'clock bouillon and the latter engaged in a game of shuffle-board. Shortly after their arrival in Paris the two harpists played together at a musicale given by the Marquise d'Auray, which was attended by the musical elite of Paris.



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Capacity Audience Recalls Interpreters Many Times—Opera Repeated Later in Week—Lohengrin Superbly Given—Tosca, Cavalleria and Pagliacci, Manon and Fedora Also Delight.

LOHENGGRIN, JULY 20

RAVINIA.—They present Wagnerian operas at Ravinia as well as they do the Italian and French repertory. The performance of Lohengrin brought forth Edward Johnson in the title role and Elisabeth Rethberg as Elsa. Mme. Rethberg is to us an ideal Wagnerian interpreter—one who not only knows tradition but who adds here and there some well thought out ideas that help to make her presentation an object of admiration. She portrays the part with great simplicity and aristocratic savoir faire. Her angelical behavior, her faith in her hero, her hopes and resignation were so well expressed throughout the drama that one realized that Rethberg had dissected the role and found in it another vehicle on which to ride to fame. Vocally she impressed anew by the beauty of her tones, and if we here single out for praise only the prayer in the first act, it is due to the fact that it was sung as we had not heard it before on the Ravinia stage, unless in seasons gone by, by Mme. Rethberg. Her success had every earmark of a personal triumph.

Edward Johnson's Lohengrin is an old acquaintance, but annually he rises to greater heights in the part. gorgeously costumed, he looked every inch the Lohengrin created in the mind of the librettist, and he sang the music with virility and beauty of tone. With such protagonists Lohengrin could not fail again to arouse the enthusiasm of the audience, and as the balance of the cast was equally as successful the performance had swift and smooth sailing.

In the Ravinia version the second act is eliminated, thus Mme. Clausen had very little to do as Ortrude, yet her presence on the stage added materially in making the evening memorable. Desire Defrere made a great deal of the part of Telramund; likewise, D'Angelo as the King. George Cehanovsky, a very reliable singer, rounded up the cast as the Herald. Louis Hasselmann was at the conductor's desk, and his reading of the score added to his renown as a Wagnerian interpreter.

ANIMA ALLEGRA, JULY 21

The premiere of Anima Allegra at Ravinia was attended by a capacity audience, which we must report seemed highly pleased with the work, recalling the interpreters many times at the close of each act. Though we have often stated that the public is the greatest critic, we cannot on this occasion share the exuberant reception accorded this opera which to us should be called "pernicious anemia" instead of Anima Allegra. Vittadini's

music is very weak and the plot is rather puerile. The opera was reviewed at length when it first saw light at the Metropolitan Opera House in New York, so that an analysis here seems superfluous—suffice it to say that if Anima Allegra be a success at Ravinia credit must be given to the interpreters, and especially to Lucrezia Bori. Anima Allegra may be classified as an aristocratic vaudeville bill—a comic opera on the scale of the Chimes of Normandy, La Grande Duchesse and other musical comedies of such style. As Consuelo, Mme. Bori

shone with great éclat, and it seemed as if the whole performance revolved around her. She carried the weight with ease and persuasion. She was so vivacious, so extremely pretty, so clever in her acting and so sure in her singing, that even to one who was not at all impressed with the opera, her personal magnetism made a deep appeal. As stated, at the close of each act, the audience was vociferous in its approval, and after the second act, Mme. Bori was recalled several times alone before the curtain, and then she brought forward all the other interpreters, as well as Stage Manager Defrere and Conductor Papi.

With the exception of the role of Lucio, given to Marek Windheim, the other parts are secondary in the comedy, acting as feeders for the heroine. Windheim was a comedian of the first order and made his biggest hit in the first act, especially during the scene of the prayer where his antics were so funny as to catch the fancy of the spectators. Ina Bourskaya, Florence Macbeth, Lola Monti-Gorsey, Ada Paggi, Philine Falco, Mario Chamlee, Vittorio Trevisan, Lodovico Oliviero, George Cehanovsky, Giu-

(Continued on page 16)

Albert Coates Returns as Stadium Guest Conductor

Popular English Leader Cordially Welcomed—Van Hoogstraten to Return August 18 for Final Week.

JULY 28

An audience of approximately 6,000 gathered on Monday, July 28, to greet Albert Coates, distinguished Anglo-Russian conductor, who has returned to New York for a three weeks' guest conductorship at the Stadium. Mr. Van Hoogstraten will return from his vacation on August 18 to conduct the final week of the season. A feature of Mr. Coates' regime will be the world premiere of his new symphony, Lancelot, which the composer will conduct on August 8.

Since he was here last summer Mr. Coates has been conductor of the London Symphony Orchestra in London and on tour, has conducted a series of guest performances at the Berlin State Opera and has presented his one act opera, Samuel Pepys, at the Munich State Opera. His next operatic essay is to be based on Eugene O'Neill's play, The Hairy Ape.

In Dvorak's Carnival Overture, the Prelude to Moussorgsky's Khovantchina, Strauss' Don Juan and Scriabin's symphony entitled The Divine Poem, the tall, broad-shouldered bundle of vitality, intensity and genuine musicality again displayed to the full the qualities that have heretofore endeared him to American audiences. The Strauss and Scriabin numbers were irresistible in their sweep and tonal coloring. In the Dvorak overture, as well as in the Don Juan, Mr. Coates showed his experience and knowledge of the orchestra by taking

tempos that made it possible actually to play the rapid passages, not merely to "impressionize" them, as is so often the case. As a result hitherto latent beauties were exposed in both scores.

At the conclusion of the concert Mr. Coates, in response to the persistent applause, made a few happy remarks, and surprised his hearers by the statement that the remarkable performance by the orchestra of the Scriabin symphony was the result of a single solitary rehearsal.

JULY 21

Willem Van Hoogstraten began the third week of concerts at the Lewisohn Stadium on Monday, July 21, with the dream music from Humperdinck's Hansel and Gretel and Tchaikovsky's Fire-Bird Suite, which was substituted for the Petrouchka excerpts. After the intermission the orchestra played the Lohengrin Prelude, Enesco's Roumanian Rhapsody No. 1, in A Major, Opus 11, and Strauss' Tod und Verklärung. Despite the heat, which brought forth a countless orchestra and a smaller audience than usual, the performance of the director and his men was most gratifying.

Beethoven's Ninth Symphony was scheduled for performance on Tuesday evening, but owing to rain the concert was given in the Great Hall of the City College and a substitute program presented. Mozart, Beethoven, Wagner, Debussy, Strauss and Sibelius were the composers represented.

JULY 23

The huge capacity of the Stadium was seriously taxed when upwards of 14,000 persons flocked to hear the season's first presentation of Beethoven's Ninth Symphony on Wednesday evening. Curiously enough this austere work has come to be one of the most "popular" offerings of the

(Continued on page 24)

Rodzinski Scores in San Francisco

SAN FRANCISCO.—Artur Rodzinski, conductor of the Los Angeles Philharmonic Orchestra, recently directed the San Francisco Symphony at the fourth of the summer symphony concerts in a stupendous program of classics at the Exposition Auditorium which was well packed with an enthusiastic audience of music lovers who were stirred to the depths by Rodzinski's masterly reading and authoritative and skilful handling of orchestral forces. He enjoyed an overwhelming success and his second concert this week is awaited with genuine interest.

CONSTANCE ALEXANDER.

Romans Protest Against Gigli's Refusal to Grant Encore

ROME.—Gigli's two performances of Marta at the Teatro Royale here were triumphs such as are seldom witnessed in any theater. After the big aria in the second act the demands for an encore became almost riotous and included many protestations against the singer's persistent refusals to accede.

D. P.



MARGUERITE

MELVILLE-LISZIEWSKA

placing a wreath of roses in the name of all her pupils on the grave of Leschetizky on the anniversary of his birth, June 22, 1830. Mme. Liszewska was one of the most popular assistants of the great master in Vienna and one of his most intimate friends.

Beth Lackey Wins in California

Mary Elizabeth Lackey, assistant to Louis Persinger and guardian of Ruggiero and Giorgio Ricci, violin wunderkinds, won the decision for the guardianship of the boys, in the San Francisco courts, which the parents of the boys, Pietro and Emma Ricci, had contested. The California District Court of Appeals dismissed the parents' appeal and upheld Miss Lackey's right to fix the boys' residence in New York. Similar proceedings are still pending in the New York Supreme Court.

Symphony Orchestra for Miami

A report comes from Miami, Fla., that the city commissioners have decided to do away with the brass band, which has been giving concerts in the parks, and, instead, will devote that fund for engaging a symphony orchestra. Arnold Volpe is to conduct.

Karl Krueger Visiting in the East

Karl Krueger is spending some time in the East, a visit which he is especially making so as to appear as guest conductor for the Philadelphia Orchestra summer season. Mr. Krueger came East directly after his big success as conductor at the Hollywood Bowl.

Gallo's Sound Version of The Barber

Fortune Gallo has commenced work on a sound picture of The Barber of Seville, to be recorded in English and Italian.

Leopold Auer's Body to Be Brought to New York for Burial Here

According to a cable dispatch from Dresden, the body of the late Leopold Auer will be brought to New York on the S.S. Reliance, sailing August 12, and will be interred in this city later in the month.

OBITUARY

Robert C. Tremaine

Robert C. Tremaine, conductor, manager and critic, died at Asbury Park on July 24. He was the father of Paul Tremaine, popular conductor of the orchestra which bears his name. Mr. Tremaine had been music critic of several middlewestern and western newspapers, and also director of the Kansas City Metropolitan Police Band.

Eugen Putnam

Eugen Putnam, at one time a member of the faculty of the Chicago Musical College but more recently engaged in teaching in Virginia, was killed in an automobile accident at Bedford, Va., on July 23.



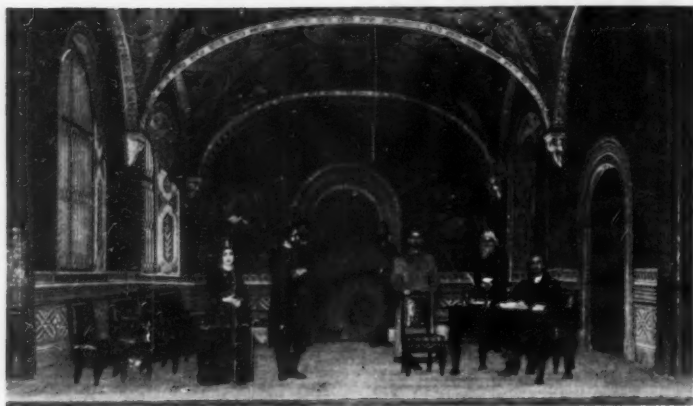
JOSEPH SZIGETI

LONDON.—At a recent concert with the Hallé Orchestra in Manchester, Joseph Szigeti, violinist, received an ovation for his interpretation of the Brahms violin concerto. After commenting upon his beauty of tone and phrasing the Daily Express critic re-

marked: "But there was much more than that in his playing; it had the soul of poetry in it." The Manchester Guardian praised his vital rhythmical freedom, and declared that his treatment of figuration was "beyond praise."

TWO SCENES FROM CESARE SODERO'S OPERA, OMBRE RusSE

As performed at the Teatro Fenice during the recent Venice season promoted by Paul Longone, impresario.



Act I, Scene I.



Act II.

Ombre Russe

Successful Venice Premiere of Cesare Sodero's Dramatic Opera—Brilliant Cast—Many Recalls

VENICE, June 20.—Last night we had the first performance of Cesare Sodero's three act opera, *Ombre Russe*, with a libretto by Silvio Picchianti. This work comes to us from across the ocean, despite the fact that the composer is a Neapolitan. Mr. Sodero has for several years resided in America, where he has taken a very prominent and outstanding position in the music world.

The fruit of Latin culture and temperament is evident in this brilliant work, which in general reflects this fundamental quality

in its conception, in the feeling of its lyricism and in its harmonic, contrapuntal and instrumental structure. To the composer's natural tendency of expression in lyrical form is added a gift of originality, which, coupled with the warmth of the imagery and the melodic development, adds materially to the intrinsic value of the work.

Maestro Sodero has evidently found his libretto a source of inspiration, and has displayed a thorough understanding of the theater in supplementing it and in bringing out to their full all of its intensely emotional effects. With sensitive ingenuity he has plumbed the depths of the emotion of the various characters, and this musical portraiture gives to the work a vital intensity and variety of expression.

The melody which sustains this musical

edifice has such warmth and fervor as must arouse to enthusiasm any public, and the composer has on several occasions expanded and developed his melodies in a brilliant and musicianly manner. No doubt further performances of the work will bring to light still more completely the composer's ability, his outstanding knowledge of the art of the theater, his colorful fantasy, his sane and healthy melodic invention and his ability to make the most of the singing voice.

The artists who made up the cast are worthy of the highest praise for the manner in which they performed their work. The seriousness of the entire preparation for the performance and the artistic experience of the author made for an interesting and well balanced representation.

Maestro Sodero's treatment of the solo

and choral parts has aided him greatly in giving his work authenticity and value. In fact, the author's knowledge of contrapuntal technic has produced choral parts which merit special commendation. The chorus which begins the second act, and which is the most important choral theme of the score, is beautiful and deeply impressive.

The principal parts were taken by artists of merit: Pia Tassinari, soprano; Vera de Cristoff, mezzo-soprano; Antonio Melandi, tenor; Carlo Morelli, baritone; and Corrado Zambelli, basso.

Honor must also be given to the scenic director and to the orchestral conductor. At the end of the first act the enthusiasm was already warm and it steadily increased as the opera progressed until at the end there were fifteen curtain calls.

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Heard in Berlin

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BERLIN.—The Berlin Festival Weeks, which came to a close the last week in June, had many appendages, the weightiest and most important of which was the "New Music 1930" week. This series of six performances was nothing more nor less than the continuation of the Donaueschingen Festivals which were inaugurated some nine years ago and arrived in Berlin this season via Baden-Baden, in search of a financial backer.

Some material assistance was given this year by the radio department of the Berlin High School for Music, and the director, Professor Georg Schünemann, was jointly responsible with Heinrich Burkard (well known to all visitors to Donaueschingen) for the programs. The works performed at these festivals are almost exclusively experimental and this year the subjects included mechanical music, radio music, phonograph records, "electric" music, plays and songs for children and pieces for amateurs. The results ranged from obvious failures to works of real excellence.

The choral compositions for amateurs, being less in the nature of an experiment, were also less novel in their effects. Karl Marx, who of late has been acquiring a reputation for good a cappella music, contributed some well written and effective part-songs—songs that were less dry than those of Paul Barth, who writes in the manner of Hindemith. There was a great deal of quaint charm and humorous effect in songs by Josip Slavenski, Serbia's leading composer, and little peasant songs by Stravinsky, too, revealed a master hand in their plastic form, their concise expressiveness and their scurrilous humor.

CHORAL ETUDES

The weightiest pieces in this group were choral etudes written by Hugo Hermann. This young composer, who spent a few years in America, has been most successful in reviving the art of the old madrigalists in a modern spirit. Convinced that our choral societies need specially written music to practice on in order to become proficient in the taxing requirements of modern music, he has written a set of seventeen etudes, treating different problems of choral writing and singing, and it was a selection from these etudes that was performed. Here he has happily introduced novel vocal effects into works of artistic construction and intrinsic musical value. Personally I have no doubt that these etudes, which are no less effective than they are useful and instructive, will soon find favor with progressive choral conductors.

A new species of composition, the so-called "Lehrstück" (Teaching Piece), introduced for the first time by Paul Hindemith and Kurt Weill at the Baden-Baden festival last year, has now been much modified. The original idea was to make the listening public participate in the singing of the new works. But in its present form the Lehrstück hardly differs from a cantata. Several pieces of this kind were heard, among them one by Ernst Toch, who took for his text a dialogue on The Water, by Alfred Döblin, a Berlin novelist of considerable reputation. Toch's virtuosity in writing, his sense for finely balanced sound and form, give a certain artistic value to the piece, though the purely didactic tendency of the words can hardly be deemed favorable to musical development.

JOB AND BIG BUSINESS

Hermann Reutter, a gifted young Stuttgart musician, also contributed a Lehrstück entitled The New Job, in which biblical simplicity is coupled with an ultra-modern, parodistic tendency in a rather forced and unconvincing manner. Job is represented as the modern industrial magnate who, through continued adversity, loses all his riches and consequently his position in the world. He is finally instructed in the deeper meaning of life and possessions by his poor servant, the only man who did not leave him in his misfortune.

Robert Leitz, the author of this text as well as of most of the other pieces performed at this festival, has had as little success with this as with the text to Paul Dessau's play for radio performance, entitled Orpheus 1930-31. In this grotesque farce Orpheus is represented as trying the power of his musical feats in a present-day metropolis.

Hindemith also has written a radio play called Sabinchen. It is about the most vulgar piece ever penned by this champion of parody and caricature. Hindemith here descends to the public of the lowest type of vaudeville

in its typically German form. A rather depressing experience.

AFTER THEREMIN—TRAUTWEIN

Considerable interest was shown in a program of new "electric music." Professor Schünemann, in conjunction with that prominent specialist in acoustics, Dr. Trautwein, has studied in detail the problem of electric tone production, and the maturest fruit of these studies has now been presented to the public.

About two years ago the Russian scientist, Theremin, created a few eddies in the world's musical waters with his ether-wave music. Since that time Jörg Mager and others have pursued similar aims with some success. Dr. Trautwein's ambition is somewhat different. He is trying to construct a new musical instrument capable of producing not only cantabile melody, like Theremin's mysterious rods, but also accompaniment, harmony, polyphony, and all imaginable rhythmical and harmonic complexities and velocities, as well as all degrees of intervals that are non-existent in our tempered scales. Such an instrument would certainly open fantastic possibilities for a new kind of music.

So far, however, Trautwein is still at the beginning of his revolutionary endeavors, which have produced the new instrument called the Trautonium. It requires no less than six very skilful players (Paul Hindemith was one of them), and its tone quality is as yet decidedly inferior to our present musical instruments. Moreover, music fitted to demonstrate the immense new tonal possibilities is still lacking, in spite of Hindemith's interesting efforts to show off new feats of virtuosity that are impossible on the old instruments. Yet in spite of all deficiencies and imperfections, a start has been made, and the first step toward the discovery of a new world of tone-colors has been taken.

A GEOGRAPHICAL FUGUE

The indefatigable Hindemith and Ernst Toch were also responsible for some queer experiments with phonograph records. Not satisfied with simply reproducing music of the customary type, they are trying to invent a new type of music adapted exclusively to the phonograph.

Toch gives us "spoken music" and a "geographical fugue." He tries to obtain the illusion of indefinable instrumental music by speaking certain letters and syllables in a certain rhythmical order, or rather disorder, and by applying to this chorus of declamation intricate technical methods of phonographic recording, such as accelerating the speed and raising the pitch. Finally he obtains some mysterious noise which the patient ear accepts as bearing a remote similarity to musical sounds.

Hindemith makes a bass singer perform an aria which starts in the bass range and finishes in the range of a high soprano, all intermediate stages being included. All this is very funny and may be appreciated as a clever joke, but it has very little to do with the art of music.

CHILDREN'S MUSIC THE BEST

By far the most pleasing and artistically finished music was heard in the program presenting plays and songs for children. Here for once the composers were freed from the constraint of writing new music at all costs. For the children they could afford to be simple and unaffected. Thus three little pieces were performed which manifestly were as pleasing to the children who were playing, acting and singing them as to the grown-up audience.

Paul Dessau had written agreeable, simple and suitable music to Robert Seitz' amusing Play of the Railroad. Paul Höffer's music to The Black Sheep is a little more exacting in its instrumental demand, but does not interfere with the melodious one-part songs allotted to the children. Paul Hindemith's solution of the task was even better. For the play, We Build a Town, he has written very attractive music, combining song-like melodies, calculated to appeal to a child's ear, with artistic form and an unobtrusively clever and effective accompaniment of a little orchestra, played by boys and girls. All three of these plays deserve frequent performance.

COMMUNITY COMPOSING

Another modern German idea of musical education is the so-called "Gemeinschaftsmusik" (Community Music). Following the Socialist principle that the interests of the community are more important than the interests of the individual, an experiment has been made with the kind of class teach-

ing in which the pupils actively collaborate with the teacher in working out their various problems. This method is sometimes very fertile, provided that not too much is attempted.

One fanatically radical adherent of this collaboration and community idea had trained a class of grammar-school children in composition, and the result was shown in a set of part-songs composed by collaboration. It is not quite clear how this rather ambitious composition, for chorus accompanied by violins and guitars, was actually made. But it seemed to demonstrate satisfactorily that an

artistic result cannot be reached in this way. The songs were poor and without marked character in the melody.

Songs for Boys, composed by Ernst Toch, proved to be musically interesting, but not suitable for young boys, and Zoltan Kodaly's Hungarian part-songs for children certainly contain charming music, but music for the concert-hall.

A BRUTAL TALE

Finally the "School Opera," performed in the Central Institute for Education, demands attention. This school opera is a pet idea (Continued on page 10)

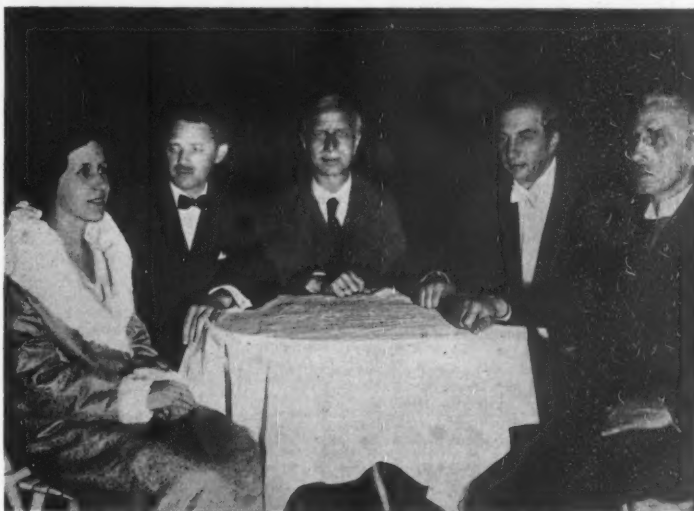
Vienna Opera Takes Up

Summer Quarters in Salzburg

Politics Versus Music in Attempted Revival of State Academy of Music—New Leschetizky Tablet Unveiled—Salzburg Festival Promises Financial Success—Esther Johnsson at Opening Concert of American Orchestral Academy.

VIENNA.—The curtain has fallen on the season 1929-30 with the close of the Staatsoper's season. Director Clemens Krauss and the majority of his troupe have packed their trunks and embarked on a well-earned

less familiar sartorial settings. Whenever our whimsical diva comes back to town, she is sure to surprise the interested spectator not with a new role but with a new costume or a sensational new coiffure. Her



ESTHER JOHNSSON AT SALZBURG.

The American pianist who played a Mozart concerto at the opening concert of the American Orchestral Academy at Salzburg, with brilliant success. The others in the picture are: (left to right) Julian Freedman, who organized the Academy courses; Professor Hultary, president of the International Mozart Gemeinde; Prof. Bernhard Paumgartner, director of the Mozarteum Conservatory, who conducted the concert; and Hofrat Gehmacher, who founded the Mozarteum jointly with the late Lilli Lehmann.

though short rest, preliminary to the beginning of the Vienna Opera's share in the Salzburg Festival, which begins on August 1st. The beaux restes who have remained behind will uphold a quasi-operatic season for another fortnight by giving performances of opera comique at the Redouten Saal for the enjoyment of the music-hungry tourists and the music-weary Viennese.

The last two weeks of the opera season proper belonged to Maria Jeritz who, back from a short but not care-free season at Budapest, once more delighted her Viennese clientele with her familiar roles in more or

trousered Salome, though sort-lived, is still of fresh memory. Her 1930 surprise was a return to the old "skirted" version of Strauss' opera—or what remains of it in Jeritz's curtailed edition.

The coming season at our national temple of opera is as yet a book with seven seals. The reform work which Krauss achieved during the past (his first) year, inspired high hopes. But nothing has been announced regarding any forthcoming novelties, beyond Weinberger's Schwanda the Bagpipe Player, and a newly mounted Siegfried. The latter (Continued on page 15)

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Father Finn's Paulist Choir Gives Chicago Demonstration

Studio and Conservatory Activities—Summer Notes

CHICAGO.—On July 22, at the Cinema Art Theater, a very interesting demonstration was given by Father Finn and the Paulist Choir of New York City. His demonstration included the different methods employed in training the boys. Particular stress was laid upon pianissimo work; in fact for about every one or two fortissimos he employs a half dozen pianissimos, believing that the fortissimo is a natural outcome of a perfect pianissimo. The consonant is a most important factor in vocalization, he says. In order to avoid the possibility of mechanical singing the organ registers are constantly varied in his accompaniments.

The boys participating on the program were Jack Kearney, Francis Maher, Stewart McKenney and Joseph Dean. Mrs. Ann Williams acted as accompanist. Two solos and a duet were very ably sung by the boys.

THURSDAY'S PROGRAM

Thursday afternoon, in the same theater, Vito Chiaverini was heard in a violin recital. Numbers on the program were La Folia by Corelli, the concerto in D minor by Vieuxtemps, Andalusian Romance by Sarasate; La Capricieuse, Elgar; Passing the Chapel, Kuzdo, and the Chinese Tambourine by Kreisler.

Mr. Chiaverini has a very good tone quality and a well developed technique. Helen Morton assisted at the piano.

CLAUSI AT BENTON HARBOR

Enrico Clausi is kept constantly busy the year round. On June 19 he gave a program before a large audience at Benton Harbor, and during the month of August he will be presented in concert in South Haven and Grand Rapids, Mich.

Do You Know?

Do you know that Louis Eckstein, director of Ravinia Opera, is a musician? In his youth Mr. Eckstein played the violin with the Milwaukee Symphony Orchestra.

Do you know that Rachel Bussey Kinsolving, Chicago impresaria and owner of the Kinsolving Morning Musicales at the Blackstone Hotel, has fully recovered from her recent illness? She was seen walking briskly down the Avenue and looked the picture of health.

Do you know that all the Chicago critics speak more than one language?

Do you know that Edith Mason, who recently scored a triumph at Covent Garden in London, will not return as a member of the Chicago Opera this season, but will come home for personal reasons?

Do you know that Charles E. Nixon, for many years one of the foremost writers and critics on Chicago daily papers, is spending a few weeks here before returning to Georgia?

Do you know that Herbert M. Johnson, business manager of the Chicago Opera, is earning a well deserved reputation as music critic? He knows the voice.

Do you know that John R. Hattstaedt, the popular business manager of the American Conservatory, was married this week?

WITHERSPOON SINGS FOR STUDENTS

The following numbers were sung by Herbert Witherspoon at his studio on July 23 for his summer students: Gute Nacht by Bach; Mozart's Non piu Andrai; Schubert's Der Lindenbaum; Ethiopia Saluting the Colors by H. F. Burleigh; La Paix, Reynaldo Hahn; Carnival, Felix Fourdrain; and an Old Irish group consisting of Over

Here, The Kerry Cow and Black Sheela of the Silver Eye. The following pupils of Mr. Witherspoon assisted on the program: Adeline Clarke, soprano, sang the Mad Scene from Hamlet by Thomas, two duets with Mr. Witherspoon, Minuetto by Floridio and La Ci Darem from Don Giovanni. Mozart.

Marion Wier, tenor, sang Cielo e Mar from Gioconda, Ponchielli, and Mrs. Isabel Zehr, contralto, was heard in Voce di donna, also from Gioconda, and in The Year's at the Spring by Mrs. Beach.

Helen Wolverton was at the piano.

NOTES FROM JESSIE B. HALL

Jessie B. Hall is in Portland, Ore., until September, during which time she will visit Seattle, San Francisco, Los Angeles and Hollywood in the interests of her exclusive artists, Eva Gordon Horadesky, contralto; William Miller, tenor, and Audrey Call, violinist.

Eva Gordon Horadesky has been engaged by the Frankfort, Ky., Monday Musicales for next season, immediately preceding her appearance in the Famous Artists Course in Lexington, Ky.

William Miller, tenor, is now in Munich, Germany, and will visit Berlin, Paris and London, planning to fly from place to place on the continent.

Audrey Call, violinist, will play a homecoming recital in Marion, Ind., early in the fall. She is planning a "different" program this coming season, some of her own compositions under a "nom de plume" having been accepted by several important producers.

JEANNETTE DURNO'S FRIDAY EVENING PROGRAM

Jeannette Durno is presenting several pianists during her series of studio recitals this summer. The third of the series was presented on July 25 by Anita De Mars, Hyacinth Kinley, James Bergen and Robert Kammerer, all showing marked ability. Mr. Kammerer opened the program with numbers by Bach, Mozart, Chopin and MacFadyen. He was followed by Anita de Mars, whose numbers included Prelude from A minor English Suite by Bach; Chopin's Etude in A flat; Delphic Dancers by Debussy and Leschetizky's Arabesque in form of an etude. James Bergen played numbers by Bach-Hess, Chopin, Albeniz-Godowsky and De Falla, and the program came to a happy conclusion with Hyacinth Kinley's playing of Niemann's Silver Cascade; Leschetizky's Octave-Intermezzo and Liszt's 11th Rhapsody.

CHICAGO MUSICAL COLLEGE ACTIVITIES

A piano ensemble composed of pupils of Helen Carroll Gannon, piano students of Percy Grainger and Moissaye Boguslawski and vocal students of Frantz Proschowski, Graham Reed and Vernon Williams, were heard in recital on July 19 in the Little Theater of the school.

Edward Molitore, a former pupil of Gordon Campbell, is singing leading tenor roles with the Cincinnati Zoo Opera Company this summer.

The Chicago Musical College Symphony Orchestra gave a reading rehearsal of the manuscript of Karl McGuire's piano concerto in one movement, which will undoubtedly be given a public performance next season. Mr. McGuire is a composition student of Dr. Wesley LaViolette.

Frederick Dvouch, pupil of the College,

has been engaged to give a recital at Atchinson, Kan., the first week in September.

ARTHUR BURTON VACATIONING

Arthur Burton closed his studio for the summer on July 31. He will spend the month of August with Mrs. Burton at Potawatomi Lodge in Minocqua, Wis. Mr. Burton will resume teaching on September 8.

BUSH CONSERVATORY GIVES PROGRAM

On July 22 a recital was given at Bush Conservatory by Marion Smith, Leo Rewinski, both students of Jan Chiapusso; George Swizart, student of Richard Czerwony, and Edward Otis, student of Erma Rounds. Miss Smith was heard in numbers by Schumann and Chopin. Mr. Swigart played two movements of Saint-Saens' concerto No. 3 in B minor. Edward Otis was heard in numbers by Handel, G. Ferrari and Kountz, while Mr. Rewinski's offerings consisted of Perpetual Motion by Weber; Brahms' arrangement of the same piece for left hand and the Rakoczy March arranged by Liszt.

AMERICAN CONSERVATORY NOTES

Much satisfaction is felt by President John J. Hattstaedt and the management of the conservatory over the musical quality and high mental caliber of the students enrolled in the present summer session, which is drawing to a close. Among the students enrolled in the repertory and private classes of Josef Lhevinne, Karleton Hackett, Henriot Levy, Louise Robyn, Kurt Wanick, Silvio Scionti, Edoardo Sacerdote, Herbert Butler, Charles La Berge, Elaine De Sellem and other artist teachers are many performers of unusual talent and brilliancy. Also to be noted is the heavy registration of serious, professional students in all departments, many of them being graduates and post-graduates of other leading schools, who are working toward Bachelor and Master degrees.

The regular Wednesday afternoon recital was given this week by artist students of the summer school. Piano pupils of Josef Lhevinne and Silvio Scionti; voice pupils of Karleton Hackett; violin pupils of Herbert Butler will appear on this program.

The last recital of the summer series took place on August 1, and was given by Walter Willihnganz, violinist, Mary Phillips, pianist, and members of Herbert Butler's Ensemble class.

Dosha Dowdy, who received a Bachelor Degree in the class of 1930, has accepted a position as teacher of piano in the Texas College of Arts and Industries, Kingsville, Tex.

Tomford Harris, of the piano faculty, appeared in recital before the Northern State Teachers College, Marquette, Mich., July 10.

Edoardo Sacerdote, member of the voice department, delivered a lecture on Mozart, July 20, at the Methodist Lutheran Church.

Melvin Joseph Eness, who received his Master degree in 1930, and a pupil of Louise Robyn, will continue as head of the piano faculty in the Illinois Woman's College, Jacksonville, Ill.

A great deal of interest is being shown in the newly organized classes in Class Violin Methods under the direction of Herbert Butler and Ann Hathaway. Mrs. Hathaway has been conducting this work daily at the American Conservatory during the summer term. The demonstration given by pupils of the public schools on July 24 was well attended.

R. D.

Francis Hagar Pupils Enjoyed

CAMBRIDGE, MASS.—Pupils of Francis E. Hagar gave an excellent account of themselves when they appeared in their annual piano recital at Brattle Hall on June 12. As in former years, the program consisted of solos, duets, two-piano numbers, and trios. Mr. Hagar himself took part in several of

the selections, and gave ample proof that he is not only a first class teacher but also an admirable pianist. John M. Priske, baritone, was the assisting artist, and also was well received.

Dumesnil in Concert and as a Teacher

Maurice Dumesnil has concluded his second successful master class at the Kansas City-Horner Conservatory of Music. In addition to this class, Mr. Dumesnil had one in St. Joseph, Mo., for twenty-five students and a five day normal class in Kansas City for teachers, with an enrollment of twenty-four.

Commenting upon his recital in St. Joseph, Mo., in April, the News Press said in part:

"Maurice Dumesnil, pianist, belongs to no set school. He follows no beaten track, but has blazed his own trail and a beautiful one it is. His recital in the crystal room of Hotel Robidoux yesterday afternoon, which closed the Fortnightly Club's season, called forth boundless enthusiasm from the large audience. Each hearer felt that every number, no matter how familiar the composition, sounded entirely different from ever before. And each carried conviction, seeming to reveal for the first time the composer's real meaning. Small wonder that some of the greatest of modern composers have chosen him for the premiere performances of their works, Debussy and Ravel among others.

"Not only his mode of interpretation, but his playing is highly individual. He has tremendous force and great brilliancy, but even these are held subservient to his apparent ideal of beauty before all else. He makes his tones sing as no pianist has done here for many a day. His work is characterized by a wonderfully sustained quality, a liquid loveliness."

Leginska Conducts Opera in London

LONDON.—The Carl Rosa Opera Company, which has given London some weeks of opera in the wake of the Covent Garden season, engaged Ethel Leginska to conduct a performance of Madam Butterfly, which, as already reported by cable to the Musical Courier, stirred up quite an unusual amount of enthusiasm. As a result of this success Miss Leginska was immediately reengaged.

The second performance was even more successful than the first. There were none of the longeurs or maudlin sentimentality which characterize some performances of Puccini. The whole thing was vital and dramatically convincing, the conductor holding both orchestra and singers in a firm, yet sympathetic grip. She received an ovation at the end of the second act, and at the close of the performance.

A new star, Helen Ogilvie, was the success of the evening behind the footlights in the title role; a very charming singer and actress who should go far in such lyric roles. Ben Williams, as Pinkerton, sang well, while the Suzuki of Olive Gilbert and Sharpless of Hubert Dunkerley were adequate.

J. H.

Avitable Artist in Recital

Mildred C. Bossone gave a song recital in the auditorium of the Senior High School at Long Branch, N. J., on July 9. Her teacher, Salvatore Avitable, was at the piano.

Miss Bossone possesses a soprano voice of fine quality and plenty of volume. She sings with ease and grace, and has, in addition, a very satisfying regard for pitch. She also sang with understanding, and her enunciation was particularly good and clear, especially in the group of songs in English.

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EIDÉ NORÉNA

of the

PARIS GRAND OPERA

ACCLAIMED AS GILDA AT COVENT GARDEN, LONDON

LONDON DAILY TELEGRAPH,
June 28, 1930

MME. NORENA IN "RIGOLETTO"

NEW SCANDINAVIAN
SOPRANO

Brilliance and Purity of Tone

A GREAT OPERA

Gilda Eide Norena
Giovanna Tamara Beltracchi
Contessa di Ceprano Jose Malone
Maddalena Nadia Kovaceva
Un Paggio Ella Bailey
Duca di Mantua Angelo Minghetti
Sparafucile Fernando Autori
Marullo Aristide Sampieri
Conte di Monterone Michele Sampieri
Borsa Luigi Cilla
Conte di Ceprano Philip Bertram
Rigoletto Mariano Stabile
Conductor—Vincenzo Bellezza

"Rigoletto" is a great opera. As it was revived at Covent Garden last night it seemed to be very great indeed. It was played with a fine enthusiasm, and if possibly there have been more distinguished interpreters of this rôle or that in times past, it is not often that we have had so many singers (who have probably never sung together before) who have made so good a show at a good ensemble.

Very decidedly we owe a debt to the present syndicate for offering us in their all too short season this summer both "Traviata" and "Rigoletto," and doing them both so adequately and well.

For Gilda we had Mme. Eide Norena, a Scandinavian singer of distinction, who has not appeared here for some years, but surely would be welcome here more frequently. Her voice is a very pure soprano and her tones are plumb in the middle of the note. Moreover, she moves easily and well on the stage, and is a very attractive personality, so that her success was complete.

So, indeed, was her coloratura. In the duet with the Duke, which ends with the famous old air, "Caro Nome," her singing was of the most brilliant order, and the song was sung with the most consummate ease.

Then in Signor Stabile we had a Rigoletto at least the equal of any in recent years—since the Great War, let us say. He is a masterly actor and a superb singer, with a multitude of varied tones in his voice. His share was, indeed, a large one in the applause which frequently flooded the house, which was well filled by many enthusiasts.

To proceed with the cast, in Signor Minghetti we had a brave Duke. True, at first he seemed a little shaky, but when his later chances came he certainly took them—no more than he should have done, since he derived such superb support from his Gilda.

Fernando Autori was an excellent Sparafucile, and Michele Sampieri a dignified old Count Monterone, and for the rest all went very well indeed. Signor Bellezza conducted with a fine spirit and much more restraint than he has sometimes shown. R. H. L.

LONDON DAILY EXPRESS

OPERA "REFRESHER"

A Perfect Gilda at Covent Garden

"Daily Express" Music Critic.

Verdi's "Rigoletto" respected all Covent Garden traditions last night by revitalising the last few days of the dying season—and producing a first-rate Gilda.

Mme. Eide Norena has sung in London before, but her poetic personality and gloriously pure coloratura voice have lost none of their spell-binding potency.

There is a liquid quality about her singing that I find irresistible; she is, indeed, as perfect a Gilda as can ever have sung her way through the sordidness of this intensely Italian opera. That Mme. Norena happens to be Norwegian only makes her work more distinctive!

Signor Minghetti also proved a first-class duke, despite a slight misunderstanding in the second act. But in the "E il Sol Dell' Anima" duet he sang really beautifully. The Rigoletto of Signor Stabile was a fine piece of character work.

I liked, too, the Italian-singing English chorus. The whole production was most refreshing. G. B.



Photo by G. L. Manuel Studio, Paris

LONDON MORNING POST

June 28, 1930.

COVENT GARDEN OPERA

FINE PERFORMANCE OF "RIGOLETTO"

RIGHT AND WRONG VIEWS OF VERDI

If Wagner and Verdi are accepted respectively as the pinacles of German and Italian opera, then it must be confessed that the present Covent Garden season has given us the best of both worlds. Certainly the best of Verdi. First, "Aida," then "Otello," then "La Traviata," and now "Rigoletto."

Stabile's performance in the title rôle was superb. He really struck the note of tragedy in the melodramatic context. His fluent acting was one factor, his finely varied tone-quality was another. Spite of the lack of substance in the curse as it was delivered by Sampieri, Stabile persuaded one that it was working with deadly

persistence throughout the opera. In the third act he rose to the full height of his vocal power, which hitherto had been restrained and brought about a splendid climax.

Eide Norena was a most satisfying Gilda. For once we heard the coloratura of the part as a natural expression. Her clear tone and sure intonation were admirable; but even more admirable was her use of these attributes to convey a definite impression of character.

Minghetti was adequate—no more—as the Duke. The tone in the upper register was too constricted to warrant any undue transport. B. M.

LONDON TIMES

COVENT GARDEN OPERA

"RIGOLETTO"

Gilda Eide Norena
Giovanna Tamara Beltracchi
Contessa di Ceprano Jose Malone
Maddalena Nadia Kovaceva
Un Paggio Ella Bailey
Duca di Mantua Angelo Minghetti
Sparafucile Fernando Autori
Marullo Aristide Sampieri
Conte di Monterone Michele Sampieri
Borsa Luigi Cilla
Conte di Ceprano Philip Bertram
Rigoletto Mariano Stabile
Conductor—Vincenzo Bellezza

Rigoletto has arrived at Covent Garden late in the season, but is none the less sure of a welcome. For its story, though strong for the sophisticated tastes of to-day, colours the singing with the most various emotions. Signor Stabile indeed used his opportunities for dramatic vocalization almost too liberally. The part will bear vigorous acting, and his voice with its tremendous reserves of power is a pliant instrument for conveying passion in tone, but last night there were too few moments when it was not quivering with one extreme of emotion or the other.

But it was a very good thing of which he had a little too much, and his command of many colours and strengths of tone established once more the old power of the work to sweep the listener along on its electrical up-currents of melody. Subtlety is not required, and reserve but rarely. Signor Bellezza, however, would probably have built up two of his important climaxes more effectively if he had not quickened the furious tune at the end of Act II, until much nearer the fall of the curtain, and if he had held back the volume of orchestral tone during the quartet.

Some reserve is appropriate to Gilda's part, and Mme. Eide Norena, whose voice is naturally brilliant in quality, preserved the balance of the opera by rarely singing above a mezzo-forte. The decorations of "Caro nome" were sung with the utmost purity of tone and intonation, and the soft singing at the end of the opera was a further revelation of the beauty of her voice. Her clarity presented one foil to the passion of Rigoletto, the suavity of Signor Minghetti's lyrical tenor and the darkness of Signor Autori's rich bass completed the quadrilateral of forces upon which a convincing presentation of Rigoletto must rest. For Verdi has here left behind the merely decorative use of the voices; duets have taken the proud place of formal arias. The present singers understood both how to use their melodies as the vehicle for emotion and how to balance the forces of concerted singing.

LONDON DAILY MAIL

July 2, 1930

"RIGOLETTO" AGAIN

Princess Takamatsu at Covent Garden

Princess Mary, together with Princess Takamatsu of Japan, heard Verdi's "Rigoletto" sung last night at Covent Garden. A luckier revival than some of the Italian season, it was well sung in all parts.

We welcomed back, as Gilda, the charming little Norwegian soprano, Mme. Eide Norena, who had not been heard for some years. Her singing was both bright and steady, and she had the looks for the part.

The tenor, Angelo Minghetti, shone in a part that truly belonged to him. His voice was not too light for the Duke's music, which he sang with the utmost elegance.

Then there was, as Rigoletto, our admirable friend, Mariano Stabile, a dominating artist. Stabile's Italian is a showing-up of the make-believe Italian of which we get so much.

LONDON DAILY SKETCH

INCORPORATING THE DAILY GRAPHIC

"RIGOLETTO" CHARMS

Eide Norena and Mariano Stabile in Covent Garden Success

An Italian Opera season at Covent Garden could hardly be complete without a performance of "Rigoletto." Last night's presentation was all that an exceptionally strong cast could make it. Mme. Eide Norena, the Norwegian prima-donna, was a young and lovely Gilda. Mariano Stabile as Rigoletto made the most of its highly dramatic possibilities.

Prince and Princess Takamatsu of Japan, with Princess Mary and the Earl of Harewood, occupied the Royal box.

Musical Experiments in Berlin

(Continued from page 7)

of the very prosperous and active firm of Brecht and Weill. Here, too, community music is the basic idea; and these genuine operas are written to be performed in the intermediate schools not only for the pupils but exclusively by the pupils, who sing, act, play in the orchestra and even choose the conductor from their ranks.

The first sample of this new species is Brecht-Weill's *Der Jasager* (The Yes-Man). This very interesting and apparently completely novel idea is after all only the renaissance of an old practice in the Latin schools all over Germany in the 16th and 17th centuries. Bert Brecht, who for years has been associated as librettist with Kurt Weill, the composer, has based the plot of his school opera on an old Japanese play. Its underlying idea is the sacrifice of the individual to the supposed higher claims of the community.

The story is that of a teacher who is preparing for a dangerous and taxing journey through the mountains with his pupils. A weak boy, the only son of a sick mother, is allowed to accompany them only because he insists that he wants to bring medicine for his mother from the great city beyond the mountains. In the course of the journey the boy himself falls ill and cannot continue marching. The teacher and the older boys take counsel as to what is to be done, for according to the old Japanese custom a disabled member of a party must be hurled into an abyss in order not to impede the journey of his companions. The poor boy is asked whether he consents to the carrying out of this cruel custom, as otherwise the whole party would have to give up the journey in order to bring him home. His sense of social duty and of honor is so high that he would rather lose his life than hinder his companions. Thus the spectators see him finally cast down into the abyss.

The moral trend of this play strikes me as being highly objectionable in many ways, all

the more so as this education in brutality is accepted as the proper thing for young people by a state institution, namely the above-mentioned Central Institute for Education. How can this tendency be reconciled with the social ideas of our age, which make it a duty of the community to help the weak and poor individual? I have rarely seen a more repulsive spectacle than this school opera, glorifying brutality under the guise of heroic self-sacrifice.

As for Weill's music, a more favorable impression may be recorded. Weill knows how to produce considerable effect with small means, to do justice to the theatrical situation, and to give forcible dramatic accents where they are needed. All participants, singers, actors, chorus, orchestral players and conductor, were pupils of various Berlin schools. The scenic apparatus was of the simplest possible kind, limited to what could be improvised almost anywhere without great trouble. The entire performance was excellent and did much honor to the talent, intelligence and zeal of all persons participating.

AN AMERICAN MUSIC WEEK

Pymont, an idyllic watering place not far from Hannover, has for years harbored the ambition of offering its visitors artistically worthy musical attractions. This season the able conductor, Walter Stöver, with his excellent Dresden Philharmonic Orchestra, has been responsible for the musical fare.

An American week was a prominent feature of the early part of the season. It comprised the first performance in Germany of Zoe Atkin's drama, *Hazard*, a song and aria recital by the American tenor, Ernest Davis, a "Film Journey" with the Hamburg American Line, and two symphony concerts which included works by Rubin Goldmark and Ernest Bloch.

Goldmark's *Rhapsody* was heard for the first time in Germany on this occasion and was much appreciated by the audience. The effective use made of typical negro melodies, of peculiar American rhythms, of percussion instruments, and the brilliant orchestral treatment proved most attractive.

Ernest Bloch's *Concerto Grosso* has been heard repeatedly in Germany and is generally considered one of this composer's happiest inspirations. Bloch's symphonic rhapsody, America, which was also played, made a profound impression in Pymont. America will be played in Berlin next fall, when a fuller account of its reception will be given.

HUGO LEICHTENTRITT.

Borovsky as a Bach Player

Alexander Borovsky, Russian pianist, recently was heard in two recitals at the Aeolian Hall, London. The first program consisted entirely of music of the 18th century, while the second demonstrated the

versatility of his powers in modern Russian compositions. "There is no finer Bach player than this Russian artist," commented the Telegraph critic; "so too with Haydn, Couperin and Handel the playing was fine and faultless." The Morning Post admired Borovsky's "fine intellectual powers and magnificent technical facility." "A rare achievement!" exclaimed the Observer.

J. J. Vincent Announces German Opera Plans

This is the tale of an opera impresario who travelled 3000 miles to find the best contralto in Germany, and finally found her—an American. As a result of this experience, J. J. Vincent, managing director of the German Grand Opera Company, who recently returned from Berlin on the Bremen, has a strong word of encouragement to offer American singers.

This was no cursory search which brought to the roster of the German Grand Opera



Photo by D. Shoemaker

DR. MAX VON SCHILLINGS,
principal conductor of the German Grand Opera Company.

Company Marie von Essen Kent, whose birthplace is Detroit. Mr. Vincent ransacked the opera houses of Germany before discovering in Miss Kent the artist he sought.

"I feel as though I never want to hear another Lohengrin again," he said. "I've attended no less than twenty-five performances in Germany alone." Mme. von Essen, as Miss Kent is known in Germany, was singing at the Staatsoper in Dresden when Mr. Vincent heard her.

"There is a dearth of young German artists today," said Mr. Vincent. "There are no dramatic tenors of merit, only lyric tenors who try to sing Wagner bel canto, and fail sadly in the attempt. If American singers would go to Germany for experience and training they would soon occupy a permanent position in the operatic world."

Mr. Vincent sailed for Germany May 20 to engage artists for the company's third American tour. Dr. Max von Schillings, former musical director of the Berlin Staatsoper, has been engaged as principal conductor for the company. Dr. von Schillings is one of the foremost musical figures of Germany today. His operas, *Mona Lisa*, *Der Pfeifertag*, *Ingewald*, *Der Moloch* and others have been acclaimed throughout Germany. Dr. von Schillings has been engaged to conduct thirty-five Wagnerian performances at the Berlin Staatsoper this fall and on November 15 will conduct his own *Der Pfeifertag*.

A decision by Mr. Vincent to produce d'Albert's opera, *Tiefland*, was primarily responsible for the engagement of Max Roth, foremost baritone of the Staatsoper, and noted throughout Europe. He also found a young man who is perhaps the only dramatic tenor under middle age in the whole of Germany, Carl Hartmann, twenty-eight years old, of the Staatsoper in Elberfeld.

Mr. Vincent was also fortunate in securing the services of Eric Wildhagen, recognized as one of the outstanding lyric baritones and one of the foremost interpreters of Mozart's *Don Juan*.

The roster of artists for the tour of the

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Concert Manager

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German Grand Opera Company next season will include the following: Conductors, Max von Schillings, Carl Adler, Hans Blechschmidt; sopranos, Johanna Gadschi, Margarethe Baumer, Klara von Kullberg, Hedwig Jungkurth; contraltos, Marie von Essen, Adalmo Almosino, Elizabeth Riegels, Ida Barsy; tenors, Johannes Sembach, Max Adrian, Gustav Werner, Carl Hartmann; baritones, Max Roth, Richard Gross, Eric Wildhagen; basses, Carl Braun, Hans Hey, Laurenz Pierot; stage managers, Jan Heythekker, Kurd Albrecht, and a cast that includes fifty additional artists.

Judson Announces Second Celebrity Artists Series

Following its successful introductory series last season, Concert Management Arthur Judson, Inc., announces the second annual Celebrity Artists' Course for 1930-31. During October to April of next season, nine distinguished artists will be presented on seven evenings at Carnegie Hall, New York.

Ossip Gabrilowitsch, in his only New York recital of the season, will open the course on October 28. On November 11, Claire Dux, soprano, and Heinrich Schlusnus, baritone, will be heard; December 3, Alexander Brailowsky, Russian pianist; January 23, Maria Kurenko, coloratura soprano, with Georges Barrere and his Little Symphony; February 17, Albert Spalding, American violinist; March 3, Carlo Zecchi, twenty-five year old Italian pianist, in his first New York recital; and April 7, Jose Iturbi.

Dr. Gartlan Gives Lecture-Recital at Eastman School

Dr. George H. Gartlan, director of music in the public schools of New York, gave the fifth in the series of summer session lectures at the Eastman School of Music in Rochester, N. Y. Dr. Gartlan devoted his lecture to the achievements of a few composers whom he considered worthy of special recognition for creative effort in the substance and forms of music and for the influence which their several endeavors have exerted. The composers he chose were Palestrina, Bach, Haydn, Mozart, Beethoven, Schumann, Wagner, Tchaikowsky and Debussy.

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Faouces M. Luley, of Warren, Ohio, was signally honored at the forty-eighth annual session of the Ohio State Music Teachers' Association and the twelfth annual session of the Ohio Federation of Music Clubs held recently in Youngstown, Ohio, when three of her Warren pupils, Margaret Goschke, Katherine Beck and Vivien Harvey, won first place in Class A, B and C, respectively, in the piano contest on Junior Day.

Rosati Pupils in Limelight

On July 1, two artist-pupils of Enrico Rosati gave a concert in Great Bend, Kans. They were Iona Mull, lyric soprano, and Carl Dews, baritone, both winners of the Marion Talley scholarship, Mr. Dews in 1929 and Miss Mull in 1930.

Commenting on this recital the Great Bend Tribune said: "For her opening numbers Miss Mull used Handel's Care Selve and Mozart's ever popular Alleluia. Her second number was Charpentier's aria from Louise, *Depuis le jour*, which offered the singer opportunity to display musical moods to advantage. A group of five numbers was used for her third appearance and in these the singer found room for much versatility. There were two numbers by Beach, *Fairy Lullaby*, and *I Send My Heart Up to Thee*, Josten's *The Windflowers*, a brilliant number by Robert Braine, *Dawn Awaakes*, and the charming number of Paul Weaver's *Moon-*

generosity to French charities. With Sarah Bernhardt, Cecil Sorel and Madam Curie, Argentina is one of the few women ever to receive this decoration, and the first and only Spanish woman to be so honored.

Argentina is now resting at Aix Les Bains. In August she will tour the French resorts of Vichy, Deauville and Biarritz. In October she will sail for this country for her third tour here. During the coming season Argentina will present on her coast to coast tour some of the new numbers which made such a sensation in Paris this summer.

Chautauqua Institution Music Notes

The Chautauqua Opera Association announces the addition to its staff of Rudolph Thomas as associate conductor. Mr. Thomas, who formerly conducted opera in his native country, Germany, but more recently he was head of the orchestra and opera department of the Cincinnati Conservatory of Music, will, in addition to his duties with the opera association, assist Mr. Stoessel as guest conductor at several symphony concerts.

Mr. Thomas coached the principals in the performance of *Faust* which opened the second season of opera in English at Chautauqua, Margaret Linley designed the striking stage settings, Alfredo Valenti was stage director, and Albert Stossel conducted the performance, which was held in beautiful Norton Memorial Hall. Charles Kullman sang the title role; Alfredo Valenti was Mephistopheles; Robert Crawford, Valentin; Milo Miloradovich, Marguerite; Brownie Peebles, Dame Martha, and students from the Juilliard Musical Foundation and the Curtis Institute of Music made up the chorus. Under the authoritative and inspired direction of Mr. Stoessel, the performance was given with a finesse and assurance that can but augur well for the future.

The second evening concert of the Symphony Orchestra also was conducted by Mr. Stoessel, who led his men with such care and precision that they played the Beethoven Fifth Symphony with even more than their usual rhythm, cooperating, and feeling. Mary Catherine Akins was soprano soloist of the concert, singing an aria from Gounod's *Queen of Sheba*, while Georges Barrere and Joseph Pizzo were flute and harp soloists respectively in selections from Bizet's *Carmen*, and Mischa Mischa-koff, concertmaster, also did some fine solo work in Saint-Saëns' *Danse Macabre*.

The first of a series of five Saturday evening popular concerts by the orchestra, was given on July 19, with Milo Miloradovich and Georges Barrere as soloists. The former was soloist in an aria from *Mme. Butterfly*, which she sang with fine dramatic effect, and Mr. Barrere delighted the audience with splendid musicianship on his flute, playing the polonaise and badinerie from Bach's B minor suite and the air from *Orpheus*. The outstanding orchestral number was a work new to Chautauqua, the tone poem *Masquerade* by Carl McKinley, which was given a skillful and spirited interpretation by Mr. Stoessel. Other numbers were by Kreisler and Liszt.

Photo by Bert.

IONA MULL,

artist-pupil of Enrico Rosati, winner in the National Music Week contest and who is now giving concerts in the Middle West.

Marketing. For the closing number the duet from *La Traviata*, *Dite alla Giovine* and *Imponete* was sung by Miss Mull and Mr. Dews. "The singer was most generous with encores and responded with *Danny Boy*, *A Heart That's Free*, *Daddy's Sweetheart*, and for the duet two encores were demanded, *In the Garden of Roses* and *O, Sweet Mystery of Life*.

"Miss Mull is a lovely singer. Her voice is of ample range and she sings with that charm that delights, and is blessed with a sweet and charming personality. The audience was a most appreciative one, the artist not only receiving a wonderful welcome with her appearances, but it showed appreciation and enthusiastic insistence for encores with each number and these were generously given.

"Mr. Dews, whose rich baritone always pleases, was in excellent voice and gave a good account of himself. For his numbers he gave Massenet's *Vision Fugitive* from *Herodiade*, *Bois Epais*, *Lully*, *Volga Boatman's Song*, *Eleanore*, *S. Coleridge Taylor*, and *Frank Bridge's Love Went a-Riding*. His spirited singing drew hearty applause and his encores were the popular *Invictus* and *Song of the Vagabond*."

French Government Honors La Argentina

La Argentina, famous Spanish dancer, was recently notified by Foreign Minister Aristide Briand in Paris that the French Government had conferred on her the Cross Chevalier de la Legion d'Honneur in recognition of her superlative and artistic genius and

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Beatrice Belkin's Secret Ambition Achieved

Kansas Girl Dreamed of Singing at the Metropolitan Opera—Coloratura's Up-Hill Climb to Success and Engagement by Metropolitan Via Smaller Opera Companies, Radio and Roxy's Theater—Estelle Liebbling Her Greatest Inspiration—Success in Recital Abroad Last Spring.

The recent announcement of Beatrice Belkin's engagement by the Metropolitan Opera Company came rather as a big surprise to the young American, who was in Holland at the time. True, she had made an audition for Mr. Gatti prior to sailing early this summer for engagements in Berlin and Holland, but there had been no word from the "powers that be." Miss Belkin happened to be in the



Photo by G. Maillard Kessler

BEATRICE BELKIN,
coloratura soprano, who has been engaged by the Metropolitan Opera Company.

office of her European manager, Dr. de Koos, when he handed her a cable.

"Your young man is wanting you home?" he teased, as the singer nervously opened the envelope containing the cable.

One look at its contents and she shrieked with joy.

"Look," she cried, handing the cable to the bewildered manager. "It's the Metropolitan!"

The news came from Estelle Liebbling, Miss Belkin's teacher and inspiration, but she was cautioned to keep it secret until the opera house made the announcement first. She rushed home to her aunt, who had accompanied her on her first trip abroad.

"Touch me," she exclaimed as she burst into the room. "Is it a dream?"

Of course that night aunt and niece celebrated on the strength of the good news. Mother Belkin back home in Kansas, and her father, who is a professor at the University of Kansas, did not hear the news until their daughter had returned to this country and had telephoned it via long distance, with the warning not to tell the neighbors.

Miss Belkin's engagement comes to her as the result of an up-hill struggle for recognition in New York, with no financial backing from anyone. She has earned her own way here during the last five years.

Born in Lawrence, Kans., Miss Belkin is a graduate of the University of Kansas and has two degrees—a B.A. in Economics, for she had first decided on a business career, and also a bachelor of music. Music, ac-

cording to the singer, was her first love in school. Her parents, however, were sensible people, and not knowing whether their child's talent was just of the ordinary kind, thought she might just as well become a school teacher. This Beatrice vowed she would never do, because of the monotony. She thought business provided more romance and was not so pedantic. But her spare time was devoted to music, although there was not much of this because the young student had to work very hard to earn her two degrees in five years.

The Belkin family had no money. Beatrice, however, had entertained the home-folks so frequently with her singing for charity that she decided to give a recital and charge admission. It resulted in a splendid success and enough money was raised to pay her fare to New York and buy one or two dresses to make her presentable.

Her mother's sister, the aunt with whom she was abroad when the news of her engagement at the opera came, lived in New York and has given her marvellous moral support, having shared in her heartaches during the early struggle.

Through Mana-Zucca, who has helped many young students, Miss Belkin went to Estelle Liebbling for study. She had been in New York only a short time and Miss Liebbling has been her constant inspiration. In fact, Miss Belkin says quite frankly that she could have done very little without her. In those days the singer supported herself by coaching some pupils, for she had had a sound musical education back home in Kansas. She knew theory and used to travel to Brooklyn where she had classes at the Ethical Culture in rhythm and also sang at the Temple Emanu-El on Sunday mornings. In the fall she met Roxy, who, on hearing her at Miss Liebbling's studio, engaged her as one of the Three Little Maids, members of Roxy's new gang, formed after he had left the Capitol and prior to the opening of Roxy's. The Three Little Maids broadcasted and appeared on tour for six months. After that Miss Belkin went on another tour through Maine, under William Rogers Chapman's direction.

Not long afterwards she was called upon to make an audition for some people who were arranging a short opera season for the following January in Cuba. They asked if she knew several of the leading coloratura roles, and thinking she would have plenty of time in which to work them up before January, replied in the affirmative. In reality she only knew the principal arias. The audition was successful and the next day she was engaged to sing Gilda, Martha and Lucia the following week in Atlantic City. Quite in despair she sought Miss Liebbling and begged Miss Liebbling to get her out of the situation, for unless she did it would be disastrous both for herself and Miss Liebbling as a teacher. The very tactful Miss Liebbling merely smiled and said: "Don't worry! We'll get her out of it some way." But she urged her gently to work on the three operas. She "might just as well know them now as later!" As a result of the week's cramming, Miss Belkin sang all three roles at the appointed time without ruining either herself or her teacher.

At a Christmas party given by Estelle Liebbling, Roxy again heard Beatrice Belkin

and engaged her as soloist for the new Roxy Theater which opened the following March. In between she sang Nanette in Falstaff, under Isaac Van Grove in Chicago, and the Doll in Tales of Hoffman at the St. Louis Municipal Opera.

This last season she sang with the Boston Opera Company, scoring as Rosina in The Barber of Seville. Other small companies had her as guest artist, this experience proving most valuable in rounding out her operatic repertory.

Last April Miss Belkin made her first trip to Europe and sang both in Amsterdam and Berlin, also seeing Paris for three days—an added thrill. She visited Skuodas in Lithuania, the little village where her mother was born. Here she had another thrilling experience. She sang a concert for some relatives and friends in one of the larger homes there, as there was no hall large enough for such an event. During the concert the entire block was completely filled with people, to whom a concert was something strange and rare. Miss Belkin accompanied herself on the piano and she will long remember the reception received from the natives of this little town which had first belonged to Russia and then Germany, and now has been given back to Lithuania.

Miss Belkin's entire education has been received in America. Among her various teachers may be mentioned Charles Sanford Skilton, in theory, and Donald Swarthout, dean of music at the University of Kansas. Her father once taught at Carlisle, Pa., but is now a member of the Haskell Institute in Lawrence.

The first week in October Miss Belkin is scheduled for a Town Hall recital, prior to her debut at the Metropolitan. J. V.

Schlieder's Next Classes on the Coast

Yesterday, August 1, Frederick Schlieder completed the most successful summer intensive course in the eight years that he has been giving this course in New York in the study and practise of creative harmony



FREDERICK SCHLIEDER

and counterpoint in tonal and rhythmic movement. Mr. Schlieder is now on his way to Berkeley, Calif., to give classes there from August 6 to 27, after which he will go to Denver, Colo., and teach from September 1 to 22. Mr. Schlieder has received many requests to give courses in other western and coast cities, but he has found it impossible to fit them into his schedule, as it is imperative for him to return to New York immediately following the Denver classes to resume his work in the metropolis.

Dr. Graf Visits America

Dr. Hubert Graf, scenic director of the Frankfurt a-M. opera house, has been making a brief visit to America. It was Dr. Graf

who put on Transatlantique by Georges Antheil, which has caused so much discussion because of its modernism and originality. Its scenic investiture by Dr. Graf, the costuming and the control of the crowds and so on was also highly original and suited to the material at hand. Dr. Graf has also staged a great many other notable pieces.

Edward Johnson to Make Transcontinental Tour

Will Create Peter Ibbetsen at Metropolitan Next Year

During this his fifth consecutive season at Ravinia, Edward Johnson will sing about sixteen performances, including the Russian opera, Sadko, which he created at the Metropolitan last winter. He is making on the average of two, sometimes three, appearances every week.

Following a brief rest at the close of the Ravinia season, the tenor will begin an extensive concert tour which will take him throughout the United States and Northeastern Canada. The main part of the tour will center on the West Coast, principally in California, Oregon and Washington. It will extend through the months of October, November and December, and will bring him back to New York in time to begin rehearsals for his ninth consecutive season at the Metropolitan Opera House, which will begin the first week in January.

In his operatic career Mr. Johnson has created fifteen roles, the last three being Deems Taylor's The King's Henchman, Fra Gerardo and Sadko, and next season will find him adding to his list when he introduces to the Metropolitan Deems Taylor's recently completed opera, Peter Ibbetsen.

Program at Roxy's

David Guion, well known composer, is making his first appearance in a motion picture house, appearing this week at Roxy's. Assisted by the Roxy Male Chorus and orchestra, under the direction of Joseph Littau, Mr. Guion presents four of his most popular primitive cowboy airs: The Bold Vaquero, Cowboy's Meditation, Home on the Range, and a splendid concert version of The Turkey in the Straw. He is being cordially received by the large audiences. Patricia Bowman, premiere danseuse, who has been vacationing, has returned in an attractive number, The Pastel Ballet, assisted by the ballet, the chorus and the thirty-two Roxyettes without whom a Roxy bill now would seem incomplete. Raymond Knight amuses in Microphobia, a comedy sketch of his own, while Beatrice Belkin, who goes to the Metropolitan Opera this fall, is heard in Benedict's Carnival of Venice, which she sings beautifully. The picture is Good Intentions, with Edmund Lowe.

Singers Interested in San Francisco Light Opera

Lending expert knowledge and assistance to the season of light opera scheduled for next winter by the San Francisco Light Opera Company are the following artists: Maude Fay, now Mrs. Powers-Symington, Camille Darville (Mrs. Ernest W. Crellin), Rose Relda Cailleau and Antoine de Vally. The president of the new company is Camille Darville Crellin; first vice-president, Antoine de Vally; second vice-president, E. Spencer Macky; secretary and treasurer, Frank W. Healy, and auditor, John L. Flynn. Max Hirschfeld will be the musical director, Frank M. Rainger, stage director, and Lucien Labaudt will head the committee on scenic and costume designing.

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Artists Everywhere

Marion Anderson, who is now in Europe for her second tour of the continent, will return to America in late December. January will find her filling many engagements on the Western coast, while her first appearance in the East is scheduled for February 1 at Worcester, Mass., to be followed by concerts in Baltimore, Washington and Swarthmore. During February and early March the contralto will tour the South and Middle West, where she will be heard in Atlanta, St. Louis, Fort Worth, Kansas City, Springfield, Ohio, and other cities.

Renee Chemet, violinist, will make a tour of America between January and March, 1931.

Vera Curtis will give a number of lecture recitals next season, under the direction of Harriet Pickernel. Miss Curtis has been enjoying a real good rest these months, having recently returned from a trip to Cape Cod.

Vascha Fishberg, violinist, teacher and conductor, was recently operated on at the Suydenham Hospital by Dr. Arthur Salvin. He is rapidly recovering and at present is resting at home. Mr. Fishberg will leave shortly for the mountains, and will return early in September to continue his activities.

Marcel Grandjany and Rene Le Roy, harpist and flutist, will make another tour of America, beginning next January.

Gladys Mathew, young American coloratura soprano, recently sang at a garden party given in the Lanzer Tiergarten in Vienna. This garden is the location of one of the summer homes of the Emperor Francis Joseph of Austria. The party was attended by the Burgomaster and other notables of Vienna aristocracy and society. Other soloists from the Vienna Stadoper also sang with Miss Mathew.

Marie Miller, harpist, will appear in concert today, August 2, at the auditorium in Ocean Grove, N. J.

The Reading Choral Society, N. Lindsay Norden, conductor, plans to give during next season, as usual, two major concerts, assisted by members of the Philadelphia Orchestra and prominent soloists. In the ten years that Mr. Norden has directed this society, it has become one of the outstanding choral organizations in this part of the country.

Sonia Sharnova has been visiting in Holland, Mich., on Black Lake, where she has had a fine time swimming, rowing and golfing.

Bruce Simonds, pianist, has been booked by his manager, Annie Friedberg, to appear in recital at the Tuesday Musical Club of Pittsburgh, on January 6. This will be Mr. Simonds' first appearance in this city.

Grace Lee Brown Townsend, of Atlanta, Ga., is visiting her friend, Alice Warren Sachse. The former is remembered as an excellent singer, who made quite a reputation in New York, and the latter was formerly director of piano programs, station WPG, Atlanta.

Jeannette Vreeland was heard at the Chicago North Shore Festival as Alain in a performance of Piere's Children's Crusade, and, as stated by Herman Devries in the Chicago Evening American, she showed herself the possessor of one of the "rarely lovely, silky, unspoiled voices of the lyric stage, a tone of exquisite timber, fresh and caressingly pure." The soprano also appeared recently in Cuba, as soloist with the Philharmonic Orchestra of Havana, in recital in that city and also in Santiago. The press extended to her the highest praise, declaring that she is "an admirable soprano and possessor of a voice of most beautiful quality, perfectly pitched and masterfully controlled" (El Mundo, Havana).

Reinold Werrenrath, baritone, has just been engaged to give a special concert at a State Teachers Convention of Northeastern Iowa, to be held at Cedar Rapids, Ia., on October 10.

Rosalie Miller Cancels European Trip

Rosalie Miller had counted on a three months' European trip this summer but her plans now have been changed. After a busy season of teaching and singing, Miss Miller looked forward to a vacation and to fulfilling some singing dates in France and Germany. Ruth Altman, Miss Miller's pupil, has been engaged to sing the leading role in Hammerstein's new operetta, Luana, and Miss Altman felt that for her Broadway debut she wanted Miss Miller's supervision.

Miss Altman and Miss Miller have been at work and play in Atlantic City, but, as rehearsals commenced on July 21, they returned to New York. Several of Miss Miller's pupils are taking advantage of this opportunity to continue their vocal lessons throughout July and August.

Miss Miller has not only taught Miss Altman singing, but also interpretation, phonetics and acting.

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Factors of Musical Appeal and Responses of Pupils to Them

By Dr. Will Earhart

Director of Music, Pittsburgh, Pa.

This paper has to do with appreciation of music. I must beg your indulgence if it proves somewhat repetitive. In the course of many years of experience in teaching and in studying the teaching of music appreciation from many angles, the conclusion has been borne in upon me that our gravest errors in this field are due to disregard of some very plain and generally accepted truths of musical aesthetics and of the psychology of aesthetic response. From time to time I have unburdened myself of these convictions in papers like the present one. Now there is little need to restate the whole theory, for in these years there has been considerable progress. Let me recount the steps of this progress and then we can proceed to discuss what remains.

1. The word *beauty* has come into our public school music vocabulary. I believe it first made its appearance in the Standard Course for Elementary Schools, adopted in a memorable meeting of the Conference in St. Joseph, Missouri. However, that may be, it is a welcome and, it seems to me, not altogether incongruous word for a body of music teachers.

2. At least the wilder vagaries of programmatic "explanation" of music have become discredited. That is to say, there is some recognition of the fact that music expresses what we hear the tones do when we listen.

3. A superficial factual knowledge about is no longer confused with feeling in sympathy with music.

4. Tone-quality, in agencies for reproducing music and transmitting it, has been im-

proved, with the result that we do not have to assume the presence of beauty in something that sounds unbeautiful. A measure of hypocrisy is thus eliminated.

Shortcomings in both our theory and practice that to my mind still exist are summed up in the series of statements following, that, after making, I shall wish to elaborate.

1. The necessity of positively good, true tone as an indispensable aesthetic factor and as a pre-requisite to feeling the presence of other musical beauties is not yet sufficiently recognized.

2. The distinction between music as *impressive* and music as *expressive* is not taken sufficiently into account.

3. The line of demarcation between an enlarging and powerful musical experience and the small graded experiences that make for peaceful penetration, so to speak, into the realm of music is not at all clearly drawn.

4. All of the factors that make for empathy are not weighed in.

5. The close and essential relation between the aesthetic and the creative attitude is not sufficiently considered.

These statements do not in the least imply, on my part, a sweeping indictment of work that is done and that is being done. It is true that in the past, on occasions when I have been confronted with some particularly heinous crimes done in the name of music appreciation, I have been guilty of an almost murderous revulsion of feeling. On the other hand, I know that the subject is intricate and delicate beyond any other, and

that thousands of strands, many of obscure origin, converge to make the fabric of appreciation. Moreover, appreciation is not an absolute quantity and is never completed. You and I, spending our lives with music, are conscious of gains or of changes in our appreciation from day to day and unceasingly. We differ, too, from one another in the direction, range, depth and sensitiveness of our appreciation, and our different states can not be defined or measured in strict terms. We may at least, then, grant that the task of developing appreciation in others is a delicate, obscure and treacherous one, that can not be boldly and confidently undertaken in the belief that some concrete and standardized attainment dependent solely upon a course of study and some mechanical equipment will prove us to have been victoriously successful.

(To be continued next week)

News From the Field

MASSACHUSETTS

Pittsfield.—A representative of the School Music Bureau of Boston has arranged with pupils in the local school for the purchase of musical instruments on the installment plan. This idea is also being used in other towns of the county, and has proved favorable. It is believed that the schools may secure larger orchestras and talented players. Mr. Merlino comes here once a week and gives the pupils lessons. Katherine Donna, supervisor of music in the school, assisted in making up the class.

NEW JERSEY

Elizabeth.—Some have wondered to what extent the pupils become interested in the programs of concerts as have already been given and will be continued in the schools of Elizabeth.

The performers are artists of reputation, and the pieces on their programs are of high quality. It is reported that the pupils of the schools are displaying much interest in these concerts, although an admission charge is made. It indicates, plainly enough, that instruction in music and appreciation of music in the public schools of this city is winning results.

The same groups of artists who are giving concerts in the schools, and are so highly appreciated by the young have been giving evening concerts for the enjoyment of the adults in the community. The concerts are provided through the National Music League and given here under the auspices of the Elizabeth Federated Parent-Teacher Association. The welfare of the pupils of the schools is the aim of the association, and there can be no doubt that its efforts are succeeding well.

West New York.—One of the most pleasing and useful features in the organization of School No. 5, West New York, is the School Choir. Some ten years ago, to stimulate interest in the music work of the school and to provide a foundation for the chorus work of the upper grade assembly, the School Choir was organized. It is composed of three pupils from each of the upper grades whose voices are good and who do better than average work in music. Under the leadership of Rose Heghinian, one of the music supervisors, the choir has attained a fine degree of excellence. The choir is used to form the chorus for the operetta which is given each year by the school. This year *The Feast of the Little Lanterns* was presented on May 23.

NEW HAMPSHIRE

Dover.—In an extensive and comprehensive report on music in the Dover schools, Minnie L. Eaton, teacher of music in the schools, emphasizes "the pressing need of proper financing of music instruction."

She says that the school band needs instruction which she cannot give and for which the members cannot afford to pay. Assuming that music is a part of the school training, she declares that it must be provided for.

Miss Eaton announced that another ensemble orchestra concert by school orchestras of this section, such as was conducted here last spring under the auspices of Austin-Cate Academy, will, it is expected, be given here next spring, while the Dover School Orchestra may go to another city for a like object.

WISCONSIN

Appleton.—In what purports to be the first study of its kind ever made moving pictures of the eyes of twenty-three Appleton boys and girls are now being used to show what makes different musical rhythms more difficult to read than others. The tests and pictures were made under the direction of O. Irving Jacobson and Earl L. Baker of the

Noted Educators

PAUL R. HULTQUIST



who received his B.A. degree from Iowa Wesleyan College in 1927. While attending that institution he studied band and orchestral work, also the violin.

In 1927-28 he taught at Stanwood, Iowa, and while there organized a high school band which secured second place in the district music contest that year.

The following year he was elected to his present position as supervisor of instrumental music in the schools of Sigourney, Iowa. Mr. Hultquist's work continues throughout the twelve months of the year and in addition to his music classes during the summer months he directs the fifty piece municipal band. Since going to Sigourney he has inaugurated instrumental class instruction in violin, clarinet and brass instruments. Out of an enrollment of about 500 pupils in grade and high school there are about 150 pupils enrolled in music classes or as members of musical organizations.

In the state music contest last year the Sigourney High School Band and Orchestra placed third and second respectively. The orchestra entered the national contest and placed fourth.



THE HIGH SCHOOL BAND OF FRUITVALE, COL.,

which was organized in September, 1928, with twelve members. In 1929 the membership numbered twenty. It won first in Class C, Western Colorado Contest. There are now forty-six in the organization. The enrollment of the high school is but seventy-five. Some of the members are from the lower grades. Cleon E. Dalby is the director.



SHERMAN THOMPSON BABY ORCHESTRA.

These nineteen Eureka, Cal., youngsters, ranging in age from two and a half to six years, and all under the direction of Karl Moldrem, have attracted international attention. Hundreds of letters from music teachers, schools of music, chambers of commerce in eastern cities, and nationally known magazines, have made their way to Eureka inquiring about the tiny musicians.

music research department of the Lawrence College Conservatory during experiments at the University of Chicago.

The purpose of the experiment was to determine the easiest and the most difficult rhythms, and thus present such rhythms in school texts, or at least suggest the order of study of such rhythms, not merely guessing at them as is the present method of writers. Knowledge of the simple and difficult rhythms will permit the arrangement from simple to complex material for presentation, which factor will be determined by results of all subjects, including elementary school, high school, and college students.

Special photographing apparatus, available at the University of Chicago, registered the location and length of each pause made by the eye in reading rhythm. It also recorded regressions or backing up movements necessitated in certain grade of musicians reading certain types of rhythm. When the tests are completed Professors Baker and Jacobsen will have actual record of rhythm reading, from which can be determined the type of rhythm best adapted to a particular pupil. It is expected that the results will serve as a basis for music textbook revision, making it possible to grade rhythms and to place them in texts in order of the ease by which they may be read.

The purpose of the tachistoscope experiment was to determine which rhythms were the most easily seen by the eyes, as well as those rhythms most difficult to see in the reading process; the most easily seen rhythms were determined by the number of exposures required for each specific group of notes representing specific rhythms. After the correct order of notes was given by each subject, he was asked to tap while singing the rhythm (the notation being exposed) and the time required for such singing was recorded by use of a stop watch. The purpose of tapping the rhythm was to determine which rhythms were most easy, as well as most difficult, to tap while singing. Even though a rhythm may be very easy to see with the eye it may be very difficult to tap and vice versa.

New Teaching Material

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Cavalry Parade, for mixed voices by Alfred Wooller, seven octavo pages.

Dawn (Waltz-Straus Op. 151), arranged by Paul Ambrose. Four parts, very effective for high school chorus.

Lessons in Elementary Harmony, by Cuthbert Harris. These lessons are intended for those who desire to obtain a knowledge of only the principles of harmony. They take the student as far as the chord of the dominant seventh and its inversion.

Seven Beginner Pieces for the Violin, with piano accompaniment, by Heller Nicholls. Exercises for open strings only, open and first, open first and second, etcetera. Good material for the beginner.

Vienna Opera Takes Up Summer Quarters in Salzburg

(Continued from page 7)

is a continuation of the Ring cycle which Furtwängler began two seasons ago and which Krauss continued with a new Wal-küre.

Krauss' next step in his re-constructive work is to be the reform of the long-neglected ballet of the Staatsoper. Our choreographic troupe has been a more or less negligible quantity since the downfall of the monarchy in Austria; once the tender bonds between the ballet and mæcenatic archdukes ceased to exist, ballets became a side issue with the Vienna Opera. Strauss' directoral efforts resulted in productions of his own ballets, The Legend of Josef and the fatal Schlagobers, which remained ephemeral, and Kröller's retirement completed the catastrophe of Vienna's ballet. Bronislava Nijinska is the coming maître de ballet, and with Krauss' authority to support her, Vienna expects great results.

While the Staatsoper has steadily maintained its standard under Schalk and greatly improved it under Krauss, the State Academy of Music has remained a step-child. Indeed, frankness compels the statement that the institute where men like Busoni and Godowsky once made musical history has in recent years sunk to provincial standards. The big men of yore have died or emigrated and the authorities in charge, hampered by bureaucracy, political interference or enforced economy, have been unable to check the downward trend. The creation of the High School for Music, affiliated with the State Conservatory, was the work of Josef Marx, but rivalry and new trouble, rather than improvement, was its result. At last the government realized the seriousness of the situation and looked around for a remedy. Many plans were ventilated—chiefly, alas! by bureaucrats rather than by musicians—and after much wavering Franz Schalk, ex-director of the Staatsoper, was decided upon as the suitable "dictator" and reformer.

His demands are, aside from a "free hand," an increase of his contractual twenty guest nights at his beloved Staatsoper. Krauss and Schneiderhahn object to that and the faculty objects to a "dictator" not chosen from its ranks. The situation is not yet clear and will not be so before the new season. Meanwhile Schalk has received the much-coveted title of General Musical Director with the stipulation, by a special law, that in effect, he alone will have this title for many years to come. For titles are cheap, but General Musical Directors are rare, at least in Austria.

Just while the Academy and its waning tradition was in the center of public attention, Vienna had occasion to celebrate the 100th anniversary of a man who, more than any other, has contributed to Vienna's fame as a pedagogical music center. Theodor Leschetizky's 100th birthday was celebrated the world over, but nowhere with more genuine love and pride than in Vienna, his own city. A solemn little ceremony accompanied the unveiling of a granite memorial tablet on the house in the Weimarer Strasse, where Leschetizky lived and taught for the better part of his professional life, i.e., from 1881

till the time of his death in 1915. The master's daughter, Therese Leschetizky Voskressensky, donated the tablet and was present at the unveiling. Many old pupils attended, also Malvine Bree, Leschetizky's famous assistant, and several official personages, among them Minister Twardowski of Leschetizky's native Poland. Paul Pichier, one of Leschetizky's friends and pupils and a well known Viennese pedagogue, was the speaker and uttered warm words of appreciation and admiration. He forwarded the motion for a Viennese street to be named after Leschetizky and proposed to submit the plan to the city authorities. The moral support of Leschetizky's numerous American pupils is invited and Mr. Pichier hopes also to obtain the support of Paderewski.

When Vienna's musical season takes its summer sleep the lead is taken by the provinces of our little state. Salzburg, with its annual festival, above all. The prospects there are said to be better than ever this year, so it is not surprising that the ticket sale is heavier than ever, in spite of increased prices and the proximity of Oberammergau. The Vienna Opera is again to furnish the basis of the musical troupe, with celebrated guests like Ivoguin and Onegin added for international lustre. Max Reinhardt's players, once more under his personal supervision, will furnish the dramatic menu.

While the festival has been calculated to attract tourists, the Mozarteum has not been idle in its efforts to lure students. With Julian Freedman as the organizer, providing American pep and enterprise, the American Orchestral Academy of the Mozarteum is this year looking forward to a bigger season than ever before. Such star conductors as Bruno Walter, Clemens Krauss and Franz Schalk will be present to give lectures and hold conducting classes with the Mozarteum Orchestra, in addition to Director Bernhard Paumgartner and other local forces. The opening concert for the year, with a classical program, was under Paumgartner's direction and proved a complete success. Esther Johnson, the American pianist, who is known for her recital successes in Vienna, Paris and elsewhere, was the soloist, and with Mozart's A major Concerto reaped not only great applause from the public but also enthusiastic recognition from the Salzburg press. In view of the Salzburg critics' proverbial sensitiveness in Mozart matters, that means much.

American influence, morally at least, is also back of the Austro-American Summer Courses of Music at Mondsee, a small, picturesque lake town near Salzburg. Mr. Stockton, the new U. S. A. Ambassador, has stepped into the late Mr. Washburn's place as protector of the scheme together with Sevcik. Rosina Lhevinne and well-known Viennese musicians are among the faculty. The Salzburg and Mondsee enterprises, for the moment at least, look at each other askance and with a barely concealed spirit of rivalry; but it is hoped that there will be room for both to thrive.

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Ravinia Opera

(Continued from page 5)

seppo Cavadore and Paolo Ananian rounded up the cast.

A special word of praise must be set down to sing the merits of our premiere danseuse, Ruth Page, who made a palpable hit in her Spanish dance in which she was ably seconded by Blake Scott and the corps de ballet. As a matter of record, it must be stated that Miss Page stopped the show, so insistent were the plaudits of the public.

To Desire Defrere also are due words of praise for the admirable manner in which he put on the "show." His mise-en-scene was that of an artist—one who understands all the possibilities of the Ravinia stage and who uses effectively its small frame. The perspective in the second act was fine throughout and the stage setting of the first and last made a big impression on the eye.

Gennaro Papi, who conducts every opera without a score, relied again on his memory and it served him well, as he brought out all that the score seems to contain.

This review cannot come to an end without praising General Director Louis Eckstein, who spent money lavishly on the work, besides spending a great deal of his time, witnessing the many rehearsals which, though costly, were necessary in order to bring the new work in such fashion before the Ravinia audiences. Eckstein, a good show man, realizing that the public was with him and that at least for this season, Anima Allegra could be retained on the repertory, quickly announced that the novelty would be again presented this Saturday evening.

TOSCA, JULY 22

In most of Puccini's operas, there are touches of comedy, but melodrama prevails. His heroes or heroines die of consumption, or from bullets, knives and what-not. After hearing the empty Anima Allegra the previous night, we were delighted to hear again the melodious music Puccini wrote for his Tosca, which, though far from being his masterpiece, still remains a drawing card in the Italian repertory.

Yvonne Gall was entrusted with the title role, in which she displayed the gamut of her art both as a songstress and as an actress. No doubt Jean Sardeau, son of Victorian Sardeau, gave her some new ideas which she brought out effectively in her acting, especially in the second act. Such a womanly person as Tosca is not to be intimidated by a brute like Scarpia. She is not afraid of him, but is willing to fight with him; to shake him by the coat and to tell him face to face how she hates him, how repulsive he is to her. Her Floria Tosca is a woman who knows how to take care of herself under most trying conditions. Beautifully gowned, Yvonne Gall looked ravishing to the eye, and as she left nothing to be desired vocally, she was capital in the title role, scoring heavily in it and well deserving the approbation of her listeners.

Edward Johnson has been heard many times here as Mario Cavaradossi—always giving pleasure by his handling of the part. He was feted throughout the evening, and justly so.

Giuseppe Danise as Scarpia, Louis D'Angelo as Angelotti, Lodovico Oliviero as Spoletta; Vittorio Trevisan as the Sacristan, (a role which he has brought to stellar position), and Paolo Ananian as the Jailor, rounded up the cast. Gennaro Papi conducted.

CAVALLERIA AND PAGLIACCI, JULY 23

Operagoers are good bargain hunters, and when they can hear two operas the same evening, presented with such a brilliant cast as was billed by General Director Louis Eckstein, multitudes take advantage of the opportunity. Probably the largest house of the season witnessed the performance of those two popular operas on July 23. The theater was packed to its capacity and hundreds of music devotees had to be satisfied to sit outside, or stand next to the railings throughout the evening.

In Pagliacci, Giovanni Martinelli, as Canio, was recalled innumerable times after his singing of The Lament, the audience shouting its approval.

Queena Mario was Nedda. Excellent vocally as well as histrionically, she made a hit all her own in the part, and it must be stated that the plaudits of the audience were well deserved, as Mme. Mario has developed into an expert actress who, not content with following tradition, has new ideas well thought out. In the second act she was most happy in portraying a woman who knows her doom in advance, whose fear is so great that the limbs are quasi-paralyzed, and that physical attitude was well reflected in her singing. Mme. Mario is a very intelligent artist and as vocally she left nothing to be desired, her success was complete.

Giuseppe Danise sang and acted well in the role of Tonio, and the same may be said of the work of George Cehanovsky, who appeared as Silvio, and of Lodovico Oliviero, the Beppe of the cast. The chorus should have been applauded for the manner in which they sang their various numbers. That

they were not does not reflect on their work but rather on the public.

In Cavalleria Rusticana, Elisabeth Rethberg was the Santuzza. Mme. Rethberg is equally as successful in dramatic roles as in the lighter ones. Her vocal technic is about perfect and she won an ovation—the audience recalling her time after time.

The heroine was well seconded by Armand Tokatyan, who was a forceful and well voiced Turiddu.

The balance of the cast included Mario Basiola as Alfio, Ada Paggi as Lola and Philine Falco as Mama Lucia. Gennaro Papi conducted both operas.

MANON, JULY 24

Massenet's Manon was repeated with the same cast heard previously and so well headed by Lucrezia Bori in the title role. Mme. Bori is one of the idols of Ravinia audiences. Her popularity here is limitless. She has an army of followers who are on hand whenever she is billed and they feted her royally on this occasion.

FEDORA, JULY 25

Giordano's Fedora is given annually at Ravinia, and that this opera has remained in the repertory is due in a large measure to the manner in which it is presented. Yvonne Gall, who is now as much at home in Italian operas as she is in French, was the Princess Fedora, a part which she dressed handsomely, which she acted with consummate understanding and which she sang superbly. She won the praise of the public and the admiration of the critics. Mme. Gall, a very conscientious artist, has gained many new followers at Ravinia by the beauty of her song.

Margery Maxwell has often appeared as Countess Olga, but it is doubtful if she ever looked more seductive to the eye, more pleasing to the ear, more capable in every respect than in this role.

Giovanni Martinelli was Count Loris. Danise was De Sirieux; Leon Rother, Crillo, and George Cehanovsky, Borov. Papi conducted.

ANIMA ALLEGRA, JULY 26

It is but seldom that an opera is presented twice within the course of a single week. However, Anima Allegra was granted that honor, as General Director Eckstein, who added the Vittadini work to the repertory this year, decided right after its initial performance on July 21 to fulfill the insistent demand of the public for an immediate repetition. At the second performance, Anima Allegra was sung by the same cast which gave it earlier in the week.

RENE DEVRIES.

Reception for Mana Zucca

Frances Sebel, soprano, gave a reception to Mana-Zucca, which proved a brilliant event. There was a short musical program. The Lieblich Trio, consisting of Wilma Miller, Frances Sebel and Celia Branz, was warmly applauded after giving several numbers which had been arranged for them by Estelle Lieblich, who presided at the piano. Following this came Wilma Miller, coloratura soprano, in an excellent rendition of the Blue Danube Waltz. Henrietta Shuman then played a group of modern piano compositions, displaying brilliant technic and poetic feeling. Devora Nadworney pleased with her spirited rendition of the Habanera.

Later, the hostess sang a group of Mana-Zucca songs with the latter at the piano, all present showing their extreme pleasure. Among those attending were: Mr. and Mrs. Arnold Volpe, Sylvia Golden, Estelle Lieblich, A. Mosler, Dr. B. Siegal, Mr. and Mrs. John Fox, I. Gottlich, Mr. and Mrs. Gobert, Stella Wollman, Sylvia Wollman, Leo Rusotto, Celia Branz, Wilma Miller, Mr. and Mrs. William Kroll, I. A. Jafe, Henrietta Shuman, Betty Wayne, Flora Bauer, Diana Kasner, Westell Gordon, May Stone, Charles Rogers, William Rose, Charles Kroll, Devora Nadworney, William Kirsh, Marie Tiffany, G. Goodkind, Ethel Peyser, Vera Fonaroff, Waldo Mayo, and others.

Sailings

Anna Case

Anna Case, American prima donna soprano, sailed for Europe on August 1 on the Ile de France. She will return to this country about the middle of October, and as usual will make an extensive concert tour which will take her from coast to coast.

Dimitrie Cuclin

Dimitrie Cuclin, Rumanian violinist, teacher and composer, sailed from New York on July 26 for Rumania. He expects to return to America in about six months.

Marie Miller

Marie Miller, harpist, will sail for Europe on August 9. While abroad she will give several concerts and also conduct her usual harp class in Paris.

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GRAND RAPIDS, MICH.—The St. Cecilia Chorus gave a concert before the society, which was the first one under its new director, Paul Humiston. He has succeeded in developing a beautiful tone quality, and produced some fine musical effects. Besides three Breton folksongs arranged by Deems Taylor, and Legende by Tchaikowsky, the chorus sang two groups by English and American composers. Assisting were Seranna Botting, pianist, and Elmer Oppenhuizen, baritone, each contributing a group. Alyce VanderMey accompanied.

Another interesting group recital was given for the society by the Hope College Girls' Glee Club, and the Men's Glee Club, both organizations trained by Mrs. William J. Fenton, but singing without director. Each club sang three groups, outstanding features of their presentations being their easy entrances and their admirable legato. They were especially good in their sacred numbers. Assisting with three pleasing violin numbers was Elmitt Eastcott. The accompanists were Mildred DePree, Grace Duhrkopf, Russell Smith, and Charles Van Domelen.

The last program of the year, with Bessie Evans Richardson as chairman, was given by Mildred Freeman Gray, coloratura soprano, Mrs. Merritt Vining, pianist, and a piano trio consisting of Mrs. W. H. Wismer, Mrs. C. Hugo Kutsche, and Mrs. Frederick Royce. The trio played the Bach Concerto in C major for three harpsichords, arranged for three pianos by Harold Bauer, and Green Bushes, a modern passacaglia by Percy Grainger, for two pianos, six hands. The accompanist for Mrs. Gray was Dorothy Pelck McGraw. Reports were read by the officers, and the artists for next season were announced. They are Rudolph Ganz, pianist; Ethel Bartlett and Rae Robertson in a two-piano recital; Jeannette Vreeland, soprano (a return engagement); John Goss, English baritone; Bernard Ocko, violinist; Gregor Piatagorsky, cellist, and the Roth Quartet. At the annual luncheon informal talks were given by the retiring president, Bertha Kutsche, and by the incoming president, Mrs. Eber Irwin.

The society gave a tea and musicale at the residence of Mrs. E. A. Prange, which was attended by over two hundred people. A delightful program was presented by Jurien Hoekstra, baritone, of Chicago and Grand Rapids; Kathryn Strong Gutekunst, contralto, and Dorothy Pelck McGraw, pianist. The accompanists were Ruth Pellegrom and Mrs. McGraw.

The Arion Trio, consisting of Mrs. J. A. Michaelson, soprano, Mrs. Loren J. Staples, mezzo-soprano, and Mrs. Henry Dotterweich, contralto, with Mrs. Gerald Williams at the piano, gave a program at the annual meeting of the Michigan Federation of Music Clubs at Grand Haven. Thirty members of the St. Cecilia Chorus, led by Paul Humiston, with Alyce VanderMey at the piano, took part in the choral contest, as did the Hope College Girls' Glee Club, which is directed by Mrs. William J. Fenton. Others attending from this city were Mrs. F. Dunbar Robertson, Mrs. Fenton, Mrs. Thomas C. Irwin and Mrs. Joseph Shinkman, of the St. Cecilia Society.

The Schubert Club conducted by Haydn Morgan, gave its forty-seventh annual concert in Central High Auditorium. Assisting was a male quartet composed of Mr. Morgan, Andrew Sessink, Oscar Teng, and Theodore F. Fryfogle. Harold Tower was at the piano. The Schubert Club and the Excelsior Male Chorus, which is led by William VanGemert, participated in the annual singing contest of the Associated Glee Clubs of Michigan which was held at Flint. The Schubert Club, assisted by local members of the Interlochen National Orchestra, has been giving a series of concerts in the different high schools for the benefit of Camp Interlochen scholarships.

Reese Veatch, vocal instructor, presented two of his artist pupils in recital at his studios in the Gilbert. Mrs. Loren J. Staples, contralto, and Andrew Sessink, tenor, gave a delightful program. At the piano was Mrs. Gerald Williams.

The Grand Rapids Conservatory of Music, Oscar Cress, director, presented about thirty students in two recitals at the St. Cecilia building. Accompanying the vocalists were Miss Pellegrom and Mrs. Williams.

The Poetry Club of Central High School presented Oswald Lampkins, baritone, in a recital of Italian, French, German, and American compositions. The young singer, whose musical development is being watched with interest by local musicians, was accompanied by Mrs. Royce.

Elizabeth Barker Van Campen presented her pupil, Alida VandenBerge, mezzo-contralto, in a debut recital in the Ladies' Literary Club House. She was accompanied by Dorothy Haynes. Hila VandenBosch, pianist, assisted with two groups.

Marjorie McClung, local soprano, appeared in recital on the students' series at the University of Michigan at Ann Arbor. She was accompanied by Donna Esselstyn and assisted by Kathleen Murphy, cellist.

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NEW YORK AUGUST 2, 1930 No. 2625

Good wine needs no bush and good music needs no critic.

A genuine bore is the critic who thinks he is always right.

A symphonic poem has been defined as a bobbed symphony.

One can never hear good music too much or bad music too little.

A wag calls piano pieces written for the left hand alone "morganatic music."

Hans von Bülow wrote: "There are no easy compositions; they are all difficult."

Rome burned while Nero fiddled; today many violinists burn while Heifetz fiddles.

One of the forerunners of Beethoven was Friedrich Wilhelm Rust. His works are full of it.

Those that do not believe in modernistic compositions have a right to their opinion. But why do they get so angry about it?

Educational concerts often educate only those that give them, and popular concerts frequently are popular only with their projectors.

If, as has been said, voice expresses character, it does not necessarily follow that a basso has a low character and a tenor a high one.

Some opera stars consider themselves so brilliant that they wonder how it is possible for people to look at them without smoked glasses.

"Alcohol does not stimulate the vocal cords," says an out-of-town musical column. Evidently our contemporary never heard a Germania Maennerchor when the beer used to flow unprohibited.

Vincent Lopez, who appeared as guest conductor of the Goldman Band, conducting a Sousa march and Mr. Goldman's Onward and Upward, quite properly received an ovation from a crowd of about 20,000. Lopez plays to comparatively small numbers in his night club and during his vaudeville appearances, but is familiar to the public through his frequent broadcasting. He is well liked and there is every reason why this young man should commend himself to the admiration of those who admire the personal achievements of the self-made man. Lopez got a modest

musical education at the school where he was brought up, and for the rest, he has done it himself.

Beethoven's Ninth Symphony attracted 14,000 people to the Lewisohn Stadium on July 23, and a member of the MUSICAL COURIER staff did not notice one person asleep. Put that in your pipes and smoke it, you pessimists who are continually bewailing the fact (?) that America has not yet become musical.

The New York World, in a headline, says: "Goldman Band Offers Treats Over Week-End." That seems to us a pretty poor headline, for the Goldman Band always offers treats, and so, to say that the band offers treats over the week-end, while telling an obvious truth, implies an obvious untruth. These treats over this particular week-end included symphony numbers of Schumann, Schubert, Tschai-kowsky and Haydn, and music by Massenet, Wagner, Sibelius, Grainger and others.

Toscanini seems to have inaugurated a new era in the history of the Bayreuth Musical Festivals. He is the first Latin ever to have wielded the baton in the theater built by Richard Wagner, and he introduced himself with a magnificent revival of Tannhäuser, which had not been given there for more than a quarter of a century. Wagner's erstwhile friend and eventual enemy, the philosopher Nietzsche, once wrote, "We must 'Mediterraneanize' music." The process he hoped for seems to have been auspiciously begun, thirty years after his death.

It is announced that twelve university orchestras will be employed this year on the ships of the United States Lines, "as a means of creating a favorable traveling atmosphere for the hundreds of university students, graduates and teachers who cross the Atlantic during the vacation period." The idea of employing university orchestras on ocean liners is unique and attractive. These boys play with a pep and a vim and a vigor uncommon even on Broadway, and many of the so-called popular orchestras can not touch college youth when it comes to this sort of musical fun-making.

The critic of the New York World remarks that one of the lesser beguilements of our summer season is its annual crop of books. "This year," he says, "has been singularly free from these omniscient sagas, and perhaps this is the reason why Albert E. Wier has resolved to bring matters to a turn of least resistance. So he asks, in 254 pages with index, 'What Do You Know About Music?' After reading some of the 5,291 questions," says the World critic, "one is impelled to answer meekly and briefly, 'Nothing.'" The World critic then remarks that he suspects Mr. Wier of aiming his title rather pointedly at music critics. "No music critic," he says, "is entirely free of the constant reader whose poisonous letters question his ability to read, hear or preserve an open mind. Possibly Mr. Wier is merely anxious to learn if anybody knows anything at all about music. It is a volume," he concludes, "which no musician or anyone having any contact at all with music can afford to ignore. It is well to lean one's elbow upon it, lest the cares of a shifting world press too acutely." One thing which every music critic must possess in order to get a position on a New York paper is humor.

It is regrettable that Siegfried, the son of Richard Wagner, should have been ill just at the time of the opening of the Bayreuth Festival with Toscanini appearing for the first time as festival conductor. Siegfried is sixty-one years of age and has always enjoyed robust health. He is a short, stocky man, as was his father. His position as the son of the world's greatest genius has not been an easy one, especially in view of the fact that both he and his mother, particularly his mother, have been ambitious for an individual career for him as a composer. His conducting at Bayreuth has been adversely, and often unjustly, criticised. He is by no means a second rate musician, and has proved himself on many occasions to be a stage manager and opera director of genuine attainments. Had he not been the son of Richard, he would undoubtedly have been recognized as a musician of real worth and would, no doubt, have attained a high position, probably not as a composer, but as a general utility theatrical man. Even in his young days when he was little more than a boy, he was pleasant, good-humored and unaffected, and bore the burden of the shadow of the great Richard with equanimity and with an air of good natured tolerance. He always gave one the impression of being rather amused at the fate that had overtaken him.

Zukunftsmusik

An interesting line of thought is engendered by consideration of the possible utility of music in future ages of man. That a great change is taking place in the thoughts and ideals of the human race is evident. We are losing faith in many of the things we thought, a very few years ago, the most important elements of spiritual life; we are becoming eminently practical; we are freeing ourselves of fetiches; we are, in other words, becoming "hard boiled." Are we ever likely to arrive at a point when we will also divest ourselves of sentiment? Will we ask ourselves at every juncture whether or not a contemplated course of action will "pay" or not? Will patriotism, moral self-respect, decency, and all else that is associated with sentiment be cast aside as worthless? Will expectation of profit, or fear of consequences be our only guide?

Well, it cannot be denied that we are marching in that direction. How far we will march is problematical, but the present-day direction is evident enough; nor is the giving away of large sums by the rich any evidence to the contrary. One of our greatest dangers is dependence upon law, or laws. Seeing that things are wrong, we make laws to right them. The result is that the laws are not obeyed, or are only obeyed because of fear of consequences, not because of respect for the law or of any guiding sentiment that causes us to feel shame in the act of transgression.

Now, music is full of sentiment and fills the hardest of us with emotion. And music, strangely enough, is becoming daily more and more sentimental or emotional. The music of two or three hundred years ago is dry dust compared with that of the last century and some of that of the present century. The dry-as-dust music may be the best. That is a matter of opinion. But there can scarcely be question as to the lush sentimentality and fervid emotionalism of much Chopin, Schumann, Liszt, Tschai-kowsky, Wagner, and others. It is soul-searching "sob-stuff" and sets our nerves aquiver.

Will the music of the future be more so? Possibly! And then what? Are we going to accept it as a relief from our own hardness? Are we going to use it as a means of preventing complete insensibility? Or are we going to accept it as a mere element of pleasure and recreation?

Academic questions, of course, since it is impossible for even the most prescient among us to see into the future, and one man's guess is as good as another's. But for the musician these questions have a value. The transition to new methods is an immediate fact, and the musician who can take advantage of it will be fortunate. And the transition, despite the satires of the modernists, appears just at the present time to be towards increasing serious sentiment.

People are, apparently, longing for an escape from the too fervid emotionalism of Wagner and Tschai-kowsky, from the too sickly sentimentalism of musical Broadway. Whether this is what some people will no doubt call a "healthy reaction" we cannot say. We fail to see anything unhealthy in the depth of Wagner and Tschai-kowsky or the shallowness of Broadway. We seem to feel, merely, that people are getting tired of that sort of thing and want a change, without knowing what they want to change to. It is safe to say that the change will be to the opposite, and what so-called modernism will have to do with it is problematical. Probably very little, unless modernism itself seeks new paths.

For the world, tired of exaggerated emotion, is tired also of satire. Cleverness no longer moves it. Sneers at all that is sacred, once thought very daring, leave it cold. Even thrillers seem to be exercising less appeal than they did a few years ago. Which is natural enough, for the world's nerves are tired, and tired nerves seek either rest or greater thrill. Healthy tired nerves seek rest; and most of the world is healthy.

So the music and the musicians of the immediate future must needs be serious, perhaps placid, but not "smart," not satirical, not super-noisy, not over-emotional.

Variations

By the Editor-in-Chief

Berlin, July 22, 1930.

Despite the prevailing economic and financial pinch all over Germany, the inhabitants of the capital keep up a semblance of surface gaiety, and work industriously to help lift the national burden of debt.

They always seem to have a bit of money left over, however, for the restaurants and cafés, which are well patronized from ten o'clock in the morning until long after midnight. Nothing seemingly could change the phenomenon.

Paris, generally regarded as the most active café city of the world, in reality does not hold that place. The Ville Lumière runs second to Berlin. In Paris the café crowds are mostly on the sidewalks; the Berlin refreshment resorts are crowded inside as well as outside.

Berlin remains the city of the four B's—Bach, Beethoven, Brahms, and Beer.

And oh, the Löwenbräu! It oozes down the throat pipe with a soft unctuousness that the biting brew of Pilsen completely lacks. It is a temptation and an invitation alone to look at a large beaker of golden brown Löwenbräu, topped with a high collar of creamy maple-colored froth.

Some connoisseurs prefer the ochre tinted Pilsener, and argue hotly in its praise, without, however, affecting the preference of those other canny tasters, who like their Münchener. But both are good. Germany has no real need to worry about its lost war and its heavy debts, so long as it was not forced to cede the breweries of Munich and Pilsen with their ambrosial consolations.

Löwenbräu.*

Of course there are also other artistic products in Berlin beside malt beverages and music. For instance, they have contemporary painting, and an exhibition of it is being held at the Bellevue Palace in the Tiergarten. Something more than five hundred brush wielders display their wares, and give a comprehensive idea of what the German painters of the moment are doing. Like our American crop, their Teutonic colleagues are very largely imitators of French tendencies and technic, and of course in the modernistic mode, in which Paris still continues to pioneer and lead.

A surprising feature of the show at the Bellevue Palace was the good work exhibited by women, who easily outstripped (not nudely speaking) their male Kollegen in power and originality. The names of the gifted ladies are immaterial for they would not be known in America, any more than the Germans are familiar with our painters. In conversations with several of the exhibitors it appeared that they have heard only of Whistler among American artists of the brush.

There should be reciprocal exhibitions of German work in America, and American in Germany, for the purpose of better international acquaintance and understanding. At present the mutual ignorance runs somewhat to disparagement. It suggests the famous Voltaire bon mot when he praised a certain politician and was told that the latter did not think so well of him. "Perhaps both of us may be wrong," was Voltaire's rapier reply.

Appropos, a visit to Potsdam, the first in many years, brought the knowledge that the charming little city retains interest solely through its hallowed associations with Voltaire and Frederick the Great. Potsdam was the residential city also of the later Hohenzollerns, but they are completely overshadowed there by their immemorial ancestor. The crowds of tourists who troop through the Potsdam palaces thrill at every relic of Frederick the Great, and remain cold when passing through the former apartments of Wilhelm of Doorn. I did see one old nationalistic postcard vendor, however, who displayed a picture of the late ruler taken at his Dutch home, and under the photograph was printed: "His Imperial Majesty, Kaiser Wilhelm II." Next to it was an expedient portrait of President Hindenburg.

The former Crown Prince is now spending the summer quietly at a small villa in Potsdam. He retains the popularity which his absent dad has lost.

Löwenbräu.*

*The asterisks, if you have not already guessed it, represent pauses, and communion with His All Highest Majesty, Gambinus (three tall glasses) while tapping out this budget on the typewriter. —L. L.

Charlotte Ryan and Louise Lerch, American divas of the Metropolitan Opera, have gone to Rome, whence they intend to visit Bayreuth for the Toscanini performances.

Richard Hageman, too, is heading toward the Wagner shrine, but his chief activity in Germany concerns the disposal of his newly finished opera, Caponsacchi, based on the play which Walter Hampden presented so successfully in America. At the moment, Hamburg and Dresden are focussing competitive eyes upon the Hageman opus. That composer heard the new Milhaud-Claudé opera, Columbus, a few nights ago in Berlin. Asked how he liked that ultra-modernistic music, Hageman whispered: "Neither do I."

Hageman's father was a well known Dutch conductor who helped to found and establish the National Opera of his country. While the preparations were proceeding he had many difficulties with the Intendant, a patriotic but unmusical soul, whose appointment was due mainly to social influence.

"We must have so many first violins, and so many second violins," reported Hageman, Sr.

"Now look here," protested the Intendant, "this is to be a first class opera and we must have only first violins."

Continuing the budget discussion, the conductor finally reached the woodwind section and mentioned the English horn.

Again the Intendant interrupted: "You know very well that we are organizing a national institution, therefore why not a Dutch horn instead of English?"

Martin H. Hanson is taking the waters at Bad Wildungen. He will be in Munich and Salzburg during August.

Sol Hurok, the impresario of vision, passed through Berlin on his way to Russia. "I shall go first to Moscow to engage new material for the coming American season," said the indestructible Sol, "and then my search will take me deep into the Caucasus where I would like to see a remarkable indigenous ballet group, which has never been away from its native haunts. The troupe has its own musicians, who play strange, primitive Caucasian string instruments which have not yet been heard in Western Europe or America."

Löwenbräu.*

Dr. William C. Carl, now enjoying his annual cure at Valmont, in the Swiss Alps, will later spend six weeks in Germany, and then end his vacation in Paris.

Albert Stahl's music shop at Bülow Strasse 88, remains the headquarters for American musical persons in Berlin, whom he knows thoroughly how to please, his experience in that regard having been acquired when he was a salesman at Schirmer's in New York. That was in the days before that firm sold popular music and phonograph records. Stahl is progressive enough to follow the new order of things and his establishment is stocked with everything from jazz to Jadassohn—than whom musical history boasts no musician more severe. I looked enviously at some photographically facsimiled scores, beautifully bound, of Beethoven's Ninth Symphony, Schubert's Unfinished, Mozart's Jupiter, and Wagner's Meistersinger. However, I compromised on purchasing a copy of the MUSICAL COURIER (my own being late in the mail) one of the strangest experiences of my life. Herr Stahl remarked that "the facsimiled scores would make especially suitable prizes for conservatory competitions and most appropriate musical presents for Christmas." If the suggestions were intended as advertisements, the Stahl training received by him in America is still bearing practical fruit.

Eleanor Rogers, American soprano, dispenses hospitality at her huge but homey apartment in the Kaiser Allee. Miss Rogers runs over once each week from Berlin to Dresden (three hours by rail) to take a vocal lesson there.

Florence Easton left Berlin for Marienbad. Asked how she had been spending her time since leaving the Metropolitan, she replied: "Chiefly dancing. I'm

mad about it." Mme. Easton would like very much to settle in Berlin (her former home when she was at the Royal Opera there) but is mortally afraid of the heavy post-war income and other taxes.

Löwenbräu.*

Löwenbräu.*

The excellent and courteous service continues at my favorite of all hotels, the Adlon. The cuisine is equal to the best in Paris, there is an American bar equipped with stock from the celebrated Adlon cellars, and the tea and evening music are provided by first class musicians who know how to differentiate between dynamics and din. Messrs. Kretschmar and Ebert, the Adlon managers, watch with fatherly solicitude over Americans who cannot speak German and might therefore in a momentary fit of discouragement rush to purchase a ticket home at the North German Lloyd offices which are located on the ground floor of the Adlon.

In the Adlon lobby, but at a safe distance from the bar, Hugo Bryk was spoken to, who used to lead comic opera in America before the war. He now is a highly successful business man and asked warmly: "How is my commercial colleague, Josef Stransky?"

Ernst Mehlich, leader of the Baden Baden Orchestra, has a flair for things American, and so he is giving a concert on July 31 with his organization and dedicating the program entirely to music by sons of Onkel Sam. There will be Rubin Goldmark's A Negro Rhapsody, Gershwin's Rhapsody in Blue, Deems Taylor's Through a Looking Glass, and George Chadwick's Tam O'Shanter. Jeannette Epstein, of New York, is to play the piano solo part in the Gershwin composition.

With Michael Bohnen and Richard Tauber, first class examples from the lyric stage, taking part in operettas and even lighter works, it is not to be wondered at that Alfred Piccaver, of the Vienna Opera, also has gone musical comedy. At Carlsbad not long ago, the American tenor sang the role of Schubert in Dreimäderlhaus, known in our land as Maytime. Piccaver scored a real success. The orchestra played the American national anthem after the second act.

Ravag, Austria's leading broadcasting company, is to record sound film performances of the Vienna Opera next season and will exhibit them all over the world. The State theaters in Prussia, Bavaria, and Saxony are deeply interested in the undertaking and may join it actively. The first production of the Ravag studios will be that of Rosenkavalier, by Richard Strauss.

Berlin has four racetracks and only three opera companies and three concert halls—which is two more opera companies and one more concert hall than we have in New York. However, we equal Berlin in the number of our racetracks.

Löwenbräu.*

At Phaea, a typical Reinhardt production, with movable scenery and a grandly effective ensemble, I met J. J. Shubert, the New York theatrical producer, and we both guessed at the development and climax of the plot after we had seen the first act. Both of us were wrong. Shubert is motoring about Europe seeking new plays suitable for American production. "I can't find any over here this year," was his declaration.

Also motoring in Central Europe are Mr. and Mrs. Fitzhugh W. Haensel, who were encountered along Unter den Linden in their American car, which was decorated front and rear with tiny American flags. "Why so patriotic?" was asked. They explained that they had just come in from the newly evacuated Rhineland, where they were subjected to some rough treatment because their car bears a French license plate. They then hit upon the device of parading our national flag and all annoyance ceased immediately. The Germans everywhere are friendly to us. Pity poor Mr. and Mrs. Haensel who are in a quandary where to go next in their car. Motoring every summer in Europe, they have covered England, France, Spain, Germany, Austria, Hungary, Czechoslovakia, the Balkans, Scandinavia, Poland, and North Africa. Like Alexander, they are now sighing for more territory to conquer. Can anyone relieve their distress with a useful suggestion?

The questions I was asked most by Germans were: "Will the American stock market and business conditions improve soon?" "What do they think of our

Graf Zeppelin over there?" "And of our new ocean boats, the Bremen and Europa?"

Most of the theaters and all of the opera houses are closed here for the summer vacation.

The musical piece in which Bohnen is playing, bears the terse title, "Mit Dir Allein Auf Einer Einsamen Insel." (With You Alone on a Solitary Island.)

And speaking of titles. In the merry little revue, "How to Become Happy and Rich," there is a song called "Liebling." And the Goldfink Company puts out a fountain pen named "Liebling." That is a much more graceful way of honoring my visit here than by presenting me with the keys of the city, a routine compliment usually bestowed upon mere Mayors of New York, like James J. Walker.

Berlin seems strange without its ancient Café Bauer. The site now houses the Café Unter den Linden.

President Hindenburg's eighty-fifth birthday was celebrated with deep enthusiasm.

Manager F. C. Coppicus has just left the hospital after his serious taxicab accident here, out of which he came with a fractured leg, a five inch scalp wound, concussion of the brain, and a hand almost cut through. Its usefulness has not returned to the sufferer but physicians hope to restore it with patient treatment. The accident has its ironical side, for Coppicus was riding in the taxi just after he had successfully completed a night flight from Berlin to Moscow and return by aeroplane and a return flight executed on one day between Berlin and Vienna. Coppicus was not favorably impressed with current conditions in Moscow. He could get no room in the Soviet owned hotels and finally had to bunk at the headquarters of the aviators at the flying field. He reports the food as being exceedingly poor and the service at the restaurant as execrable. The waiters feel their new democratic equality with the customers, and have to be begged to get food, which is often snatched from the plates by persons who did not order it. Coppicus managed to feed himself by following his waiter into the kitchen and seizing the eatables as soon as they were delivered by the cooks.

Löwenbräu.*

The death of Professor Leopold Auer in Dresden last week has saddened musical circles here, where the great violin pedagogue was known intimately to a large circle of friends.

Rabindranath Tagore, India's renowned poet, has arrived in Berlin from Holland. He intends to hold an exhibition of his paintings here. He took up the brush only two years ago, but already has 300 pictures to show. Asked about the present trouble in India, Tagore said: "At this distance, it is hard to judge. And besides, I am a poet and painter, and not a politician." He is much interested in European music and more familiar with it than most of the cultured persons in India.

Will Hays, the so-called movie czar of the United States, has succeeded on his present Berlin visit in reconciling the conflicting American and German film interests and in future our pictures will be restored to the important place they held formerly in Germany. Hays notes great improvement in the Berlin talkies and adds: "It is hard to beat them over here as mechanics, technicians, and acousticians. They have perfected remarkable recent inventions in the field of talkie science. And they are as quick to adopt the efficient discoveries of other countries. Germany is the only real rival of America in the moving picture industry."

Löwenbräu.*

The word "zwei" (meaning "two") has nearly disappeared from the German language. It was always being confused over the telephone with "drei" (three) and the central operators hit upon the idea of saying "zwo." The innovation crept into general use and now the former word "zwei" sounds as quaint in German as "yclept" in English.

Dr. Hugo Leichtentritt, MUSICAL COURIER critic here, and a profound authority in all tonal art, sends his compliments to all the readers of this paper. Its business representative, C. Hooper Trask, does like-

wise. Some jolly hours were spent in the company of Mr. and Mrs. Trask, and the party also included Richard Hageman, Herbert F. Peyser, and Christopher Hayes. The Trasks are noted entertainers in Berlin, and among their recent guests were Paul Robeson, the colored actor, and Emma Goldman, the American anarchist who was expelled from Soviet Russia. She now lives quietly in Berlin, and according to the Trasks, is a mild mannered, soft spoken woman of original and brilliant mentality.

Peyser and Hayes have a spacious apartment at Kurfürsten Strasse 55 and a "Kaffee Klatsch" there brought much conversation about New York persons and affairs. Peyser, former music critic of the New York Telegram, will make his home permanently in Berlin, acting as musical correspondent for the New York Times. "One of my greatest joys," said Peyser to me as a parting shot, "is to think that when the bell rings for the opening of the next musical season in New York, I won't have to toe the line and gallop around the same old musical track between Thirty-ninth and Fifty-seventh Streets." Peyser heard the Milhaud-Claudé Columbus, and likes the libretto but regards the music as annoyingly cold, bizarre, and futile. "Schönberg's dreary Die Glückliche Hand," he added, "is lovely and crystal clear as compared with this new Milhaud score."

A pleasant reunion was that with Mme. Johanna Galski and her husband, Hans Tauscher, and their daughter, Mrs. Lotte Busch. The family occupy a palatial lake villa at the picturesque suburb, Zehlendorf, in the Grunewald, where they keep open house for Americans. The Tauschers, now American citizens, are extremely fond and proud of their adopted country. One of its customs was observed immediately upon my visit, when the cocktail shaker made its cheering appearance, and the Tauscher Special was served, an insinuating blend of gin, Swedish punch, and lemon juice. Mme. Galski is in splendid health and voice, as American audiences will be able to see for themselves next season.

Berthold Neuer, of the American Piano Company, spent some instructive hours at the summer home of

TIBBETT, PHILOSOPHER

The fact that Rupert Hughes does Lawrence Tibbett honor by giving him an extended article in the American Magazine for August is only one more evidence of this young man's genuine artistry. Rupert Hughes is too sincere a man, and a man too well informed in all matters pertaining to music and to the stage, to lend the authority of his name to any but unquestionable gifts and accomplishments.

This article by Mr. Hughes tells much with which most readers will not be familiar, and it gives a word picture of Tibbett's character and personality that has probably not been equaled before.

Particularly notable about the article are the phrases quoted by Mr. Hughes, taken down from Tibbett's own lips. Mr. Hughes says: "Lawrence Tibbett philosophized upon the art that has brought him fame and fortune in his youth. He was in so articulate a mood about his inarticulate career that I wrote his words down exactly as he uttered them. They seemed to me to express something profound and true."

The words are as follows: "Singing is just about the best fun that the human animal can have. It is a gorgeous sensation simply because a tone is the most perfect expression of emotion. Because of its very lack of articulation you can give yourself completely to it."

"Even as a writer you hesitate to articulate all you feel. Every now and then you come to an emotion that you have to work around. To express it in a brilliant high note—not connected with a concert—is the most intimate expression life holds."

One will fully agree with Mr. Hughes when he says that these words seem to express something profound and true. The surprising thing about it is that Tibbett has found time in the midst of the other manifold activities of his career to think out such things and to educate himself to the point of being able to put them into such expressive language.

But then Hughes—and all the rest of the world—has called Tibbett a genius, and the ways of genius are unaccountable.

WOOF, WOOF!

A movie critic in the New York Telegram commends Ravel's Bolero. He says: "Knowing nothing about music, but knowing what I like, I like the Bolero tremendously. I like the beauty and the beat of it, the monotonous yet exciting rhythm. I like the way it works itself up to a climax, surely,

Richard Strauss, in Garmisch, Bavaria. Neuer told me that the composer has not been working much recently in the creative field, and his latest opera, Arabella, is far from completion. Of all his works, he likes Salome best, with Rosenkavalier next in order. Strauss cannot understand—nor do the rest of us—why the Metropolitan still bans Salome. The puritan objections that militated against that work in New York many years ago now seem like a joke in view of some of the subjects treated in our frank books, plays, and films of the past few years.

Marcella Craft, the American opera singer, lives in Munich.

Rudolf Friml, spending the summer in Europe, feels he would like to write a grand opera, and is about to succumb to the urge.

Schmelling photographs decorate countless shop windows in Berlin.

The Siemens electrical laboratories projected an air concert the other day from the tower of its building in Berlin. The music had the intensity of an orchestra of 2,000 players, and transmitted through a special loud speaker was heard not only in all the streets of Berlin, but also as far away as twenty kilometers distant. The Siemens people intend to install the apparatus in a captive balloon which will float at a height of 1,000 meters over Berlin and project daily concerts.

Carrie Jacobs Bond is visiting the Passion Play at Oberammergau.

End of Löwenbräu. Ah-um-mm-mm.*

Lunching at the Löwenbräu Ausschank in the Alexander Platz, I expressed regret to Hermann Junke, the proprietor, that we could not get anything but etherized bootleg beer in America. "I would like very much to visit your country," he said, "but I am not a well man, and that"—pointing to my glass of Löwenbräu—"is my medicine."

LEONARD LIEBLING.

almost, as you might say, fatefully. I like the primal colors, the reds and blues and yellows that flash from its surging tapestry. I like the twinkle which is its warp and the laughter which is its woof."

Woof, woof! This man knows more about music than he admits. Perhaps the best part of the little article is a quotation from the lady who sat beside him: "It sounds real pretty," the lady said.

And so it does. The tinkle of the performing rights must sound real pretty to Mr. Ravel.

WAGNER—AND TANNHAUSER

Lawrence Gilman, writing his weekly editorial in the New York Herald Tribune, philosophizes on Tannhäuser. He says, among other things: "The casual music lover doubtless thinks of Tannhäuser as representing only the early Wagner, but what makes Tannhäuser unique among Wagner's works is that it is not one score but two. It would be interesting to know how many opera goers realize that when they attend a performance of Tannhäuser at the Metropolitan and arrive early enough, they hear more than half an act of music which is really not Tannhäuser at all but a sort of appendix to the score of Tristan and Isolde; and the same anomaly is present as well in the concert version of the allied Overture and Bacchanale."

As Mr. Gilman explains, this refers to the preparation made by Wagner for the Paris performance in '61. He goes on to point out that few people, even earnest Wagnerites, are aware of the fact that Wagner not only rewrote part of the Bacchanale, but also the following scene between Tannhäuser and the wanton, and that he composed this music when his veins were full of the fiery ichor of Tristan.

Mr. Gilman, further on, makes the matter clear by comparing the old and the new versions in their printed form. The old version has fifty-six pages, the new or Paris version, 130 pages, and throughout these 130 pages there is scarcely a measure that has not undergone some transformation, harmonic, rhythmical or orchestral, and there is a liberal infusion of new matter.

The remarkable part about this is that Wagner was able to go back after fifteen years and change his work without spoiling it. Generally speaking, such after-thoughts are ruinous, simply because the creator can so rarely recapture his earlier mood. The reason, presumably, why Wagner could recapture the mood was that he, as a matter of fact, never had but one mood throughout his entire life.

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor.)

What Do You Think?

New York, July 28, 1930.

Editor, the Musical Courier:

It seems to me that your Accord and Discard department would be a good place for musicians to thrash out the question of whether or not the American can be mentioned in the same breath with the foreigner when it comes to an appreciation of music.

There are some people who, unfortunately, think they are aiding the cause of music by taking a cynical attitude and belittling music, musicians and music lovers here, but are very emphatic in their praise of musical conditions abroad. To them a foreigner attends a concert because he loves music; the American goes out of curiosity, or because a certain star is appearing, etc., etc., but never—or hardly ever—because he wants to hear good music. Such sweeping statements are utter nonsense, for people all the world over are very much alike, and the chances are that in every audience, here or abroad, there will be approximately the same proportion who attend a performance for no other reason than to enjoy the music.

To these cynical people who have so little confidence in musical America, facts mean very little. For instance, it would be useless to tell them that in commenting on the recent opening performance of the Bayreuth Festival the New York Evening Post gives the information that English seemed to be the predominating language in the audience. Formerly it was estimated that seventy-five per cent. of the visitors were Germans. This year it is believed that fully half of the patrons are aliens and at least one-quarter are Americans. Nothing, however, could convince our "cynics" that the Americans were at Bayreuth because of their love for Wagner's music—they were there, well, because they have money, and the thing to do this year is to go to Bayreuth.

Why not stop this destructive criticism, this making of statements which cannot be proved, and give the Americans the benefit of the doubt? It would aid the cause of music, not only in this country but also abroad, if the time and energy wasted in useless discussion were utilized to more advantage in devising some means to get opera directors, conductors, producers, managers, and so on, to give American talent the opportunity they so richly deserve.

GLADYS NEVINS.

Anent American Mercury Article

In the interesting editorial comment in your June 28 issue on my article in the American Mercury about the fine work that Dr. Howard Hanson is doing at Rochester for our American music, you make several points which I should be grateful if you could give me space to answer. Examining my general statement that the growth of our music is being retarded (as I think the growth of German, French, Russian and English music, to take only four examples, have in turn been similarly retarded at various times in the past) by what I call the vicious circle of the composer's sense of isolation and the public's indifference, you ask: "Is it really true that the American public . . . would refuse to accept works by an American composer if those works were evidence of genuine invention and creative inspiration?" To this my answer is, that Dr. Hanson himself has shown, in his pamphlet, *A Forward Look in American Music*, that at least a dozen works of considerable invention and inspiration, by American composers, already exist, and have been fairly widely played. But I wonder if those conductors who have done most to make them known, such as Mr. Stock and Mr. Koussevitzky for example, would not agree with me that the reception of them by our timid public is on the whole inert.

Secondly you ask: "Is it not a fact that many of the large works that have been given by American composers . . . have lacked evidence of any superior musical invention?" Yes, indeed, that is a fact. And naturally so, for the superior works of any school are as one in ten. But, I ask you, have the many Italian works brought forward by Mr. Toscanini, or the many Dutch works brought forward by Mr. Mengelberg, shown for the most part any more evidence of superior musical invention? If our money is to

be spent producing mediocrities, why should not a fair proportion of them be by American composers, in the hope that they would gradually learn to do better?

Point 3. You ask if any living American composer gives evidence of an ability to write like Verdi. Alas, no. How could Verdi himself, if he were born in America today, where there is no school of opera such as he grew up in, where there is no artistic tradition, where in short there would be no air for him to breathe, how could he himself write them? I am convinced that there are born every year among us talents, not so great certainly as Verdi's exceptional one anywhere, but quite good enough to give us plenty of fine music if the atmosphere, the background, the cultural support for it existed. That is just what I am concerned for, that we should realize it does not exist, and set about creating it.

With the point in your last paragraph, that American composers do not write simply enough, that their music does not go to the

hearts of the people, I cordially agree. The snobism of our musical life is one of its most disheartening features. But this again, I believe, is very largely due to the sense of detachment, of solitude, of not having any vital relation to the public, that our composers suffer from. If we can gradually create for them an environment in which they have a sense of function, we may hope that they will begin to write more simply, more sincerely and more humanly.

DANIEL GREGORY MASON.

Everybody Has a Right to a Chance

New York, July 26, 1930.

Editor, the Musical Courier:

I would like to comment on the letter from Henrietta Francis which was published in the MUSICAL COURIER of July 26. First of all, how does Miss Francis know that Mutt and Jeff and Bringing Up Father will not find their place in time in the museums? The day may come when they will be among America's valued antiques. In the meantime, they are earning for their parents, as their creators may be called, incomes exceeding those of artists whose works are hanging in the world's most distinguished galleries.

And who is to say in advance for a singer or instrumentalist heard in a public hall how much this individual's art is worth? Every one has a right to a chance, and the critics

and the public ultimately decide whether the chance is to bring returns or not.

The fact is that no matter what any newspaper may say for or against an artist, the artist with talent finally always emerges from the ruck and those without it sink to their appropriate and proper level. Foundations and other organizations are constantly making efforts to give still more people an opportunity to be heard in public so that the public may decide and so that ultimately merit may not be buried out of sight.

Sincerely yours,

S. L. F.

I See That

Albert Coates has started his interregnum as conductor of the Philharmonic-Symphony at the Stadium.

Rudolph Thomas has joined the Chautauqua Opera Association as associate conductor.

La Argentina has been decorated by the French Government with the Cross Chevalier de la Legion d'Honneur.

Iona Mull, a pupil of Enrico Rosati, prize winner in the National Music Week contests, is now concertizing in the West.

J. J. Vincent, managing director of the German Grand Opera Company, has announced a partial roster of the artists who will tour with that organization next season.

The national executive board of Sigma Alpha Iota held its annual meeting in Lincoln, Neb., July 4-6.

Berlin heard some interesting experiments with "electrical" music during the closing week of its annual festival.

Toscanini certainly made his initial appearance as conductor at the Bayreuth Festival a memorable one.

The eighth festival of the International Society for Contemporary Music will be held this year at Liege, September 1-8.

Alton Jones, pianist, was the featured artist in the fourth of the summer concerts at the Edwin Hughes studios in New York.

Rosalie Miller has given up her proposed trip abroad this summer to supervise the debut of her pupil, Ruth Altman, in the new Hammerstein operetta, *Juana*. Arturo Vita has closed his New York studio to resume his summer classes at Swampscott and the Boston Conservatory of Music.

The body of the late Leopold Auer is to be interred in New York some time during the latter part of August.

Frederick Schlieder has completed his course of teaching in New York and is now en route to Berkeley, Cal., to hold classes there from August 6-27, to be followed by other classes in Denver, Col.

Dr. Hubert Graf, scenic director for the Frankfurt Opera, has been making a brief visit to America.

There is an interesting story of the career of Beatrice Belkin, now of the Metropolitan.

Egon Petri has been honored by the Commander's Cross of the Order of the Phoenix by the President of Greece.

Mana-Zucca is now in New York and will remain in the metropolis until October.

What do you wish to Know?

RE SCHUMANN-HEINK

Will you kindly inform me if possible whether Mme. Schumann-Heink will have a class in New York this fall; also, whether she will give private lessons, and what her fees are for both. Can you also give the writer Mme. Schumann-Heink's address, if she has a New York address.

C. M. F., New York.

Mme. Schumann-Heink is now in California, and according to her management has not made definite plans for the fall. Information regarding the fees charged for lessons can be secured from Mr. A. F. Haas, care of National Broadcasting Company, 711 Fifth Avenue, New York.

A MATTHAY EXPONENT IN CHICAGO

I am anxious to find a teacher in Chicago who has been a pupil of Tobias Matthay of London and who is a recognized exponent of his school. F. S. G., San Diego, Calif.

John Blackmore has been a pupil of Tobias Matthay of London and is an accredited and recognized exponent of his school. Mr. Blackmore teaches at the Chicago Musical College, 70 East Van Buren Street.

It's an odd thing about medicine!



A SIMILAR SITUATION IS NOT FOREIGN TO MUSIC.

This cartoon appeared in the well known *Medical Economics*, a magazine of the medical profession, and is reproduced with the kind permission of that publication. Graham Hunter, the cartoonist, has brought out humorously a situation which applies to the musical profession as well as it does to the profession of medicine. Many a music teacher has given time and attention to pupils who later treat them in a like manner. Some wise philosopher once said that the doctor is the last one who is usually paid. He overlooked another profession, and should have included the music teacher.

Philadelphia Orchestra Summer Concerts

The first choral concert of the summer season of the Philadelphia Orchestra was given Tuesday evening, July 15. The Strawbridge and Clothier Chorus, Dr. Herbert J. Tily, conductor, with Olive Marshall, soprano soloist, was heard in a fantasy from Lohengrin and in Victor Herbert's The Call to Freedom, dedicated to Dr. Tily. The overture to Mendelssohn's Midsummer Night's Dream, Bizet's L'Arlesienne Suite No. 2, Afternoon of a Faun by Debussy, and Chabrier's Espana rhapsody formed the orchestral part of the program, which was so ably conducted by Alexander Smallens.

On Wednesday evening, the overture to Weber's Der Freischutz and the Dvorak New World Symphony were given in the first half of the program, while the second part was devoted to the Polonaise from

Tschaikowsky's Eugene Onegin, Rimsky-Korsakoff's Caprice Espagnol and Pictures at an Exhibition by Moussorgsky-Ravel, all of which were given splendid readings by Mr. Smallens.

The following evening Mr. Smallens led the orchestra in excerpts from operas by Gluck, and in numbers by Mozart, Schumann, Respighi and De Falla, while on Friday evening the audience was treated to an especially attractive program, which included Louis Gruenberg's Jazz Suite and the Beethoven Fifth Symphony. Saturday's program was entirely devoted to works by Tschaikowsky, the 1812 overture; three numbers from his ballet suite, The Sleeping Beauty in the Woods; March Slave, and the F minor symphony, No. 4, and Sunday's concert brought works from many different nations, as represented by the composers, Thomas, Sibelius, Schubert, Gounod, Wagner, Grieg, Kreisler and Rachmaninoff.

Monday evening's concert marked the appearance of the first guest conductor, namely Eugene Ormandy, a young Hungarian, who has been in America but a short time. He opened the program with the Brahms symphony No. 1, which he conducted with a poise and assurance that showed genuine talent for conducting as well as excellent musicianship. Till Eulenspiegel's Merry Pranks, by Strauss, and excerpts from Tristan and Isolde, and Die Meistersinger were given with such charm and dignity, that the audience responded with quite an ovation for Mr. Ormandy.

Convention of the Connecticut State Federation of Music Clubs

The Connecticut State Federation of Music Clubs held its fourteenth annual convention in New Britain, Conn., with a large number in attendance.

The outstanding features were the presentation of compositions by Connecticut composers and the appearance of Connecticut artist members on the programs, a full list of said artists being as follows: Ambrose Quartet, comprising Janet Cooper, soprano; Marion Kuschke, mezzo-soprano; Ruth Stannard, mezzo-contralto; Caroline Thompson, contralto. Dorothy Barker, soprano; Mario Chamlee and Ruth Miller Chamlee; Ellenor Cook, soprano, dancer, pianist; Robert Doellner, violinist; Hildegarde Donaldson, violinist; Nora Fauchald, lyric soprano; Ellsworth Grumman, pianist; Dorothy Lyon, dancer; Alexander Manke, cellist; Donald Pirnie, baritone; Rosa Ponselle; David Rabinowitz, pianist; Emily Roosevelt, soprano; Bruce T. Simonds, pianist; Carolyn Springer, contralto; Ethel Ziglatski, soprano.

At that time the election of officers took place when the following were unanimously elected to serve for two years: president, Marion Fowler; first vice-president, Leslie Fairchild; second vice-president, Mrs. Archibald M. Cook (Emily Roosevelt); recording secretary, Mrs. Edwin H. Jones; corresponding secretary, Mrs. Clarence B. Bolmer; treasurer, Mrs. J. J. Collins; historian, Mrs. Frederick B. Granniss. Directors: Mrs. Charles D. Davis and Mrs. W. Glenn Shleton.

The main feature on Junior Day was the program given by Albert N. Hoxie's Harmonica Band of Philadelphia, whose rendition of standard classics was a revelation to the large audience present.

Palestine Society Resumes Activities

The Palestine Society for New Music, a national section of the International Society for Contemporary Music, has resumed its activities in Jerusalem, and it is expected that with the admission of new members to the executive committee and subcommittees the work of the society will now really prosper. This society publishes a monthly magazine, Hallel. This is a Jewish society, and its affairs are conducted in English and Hebrew simultaneously. A society of Jewish musicians should certainly prosper.

National Executive Board of Sigma Alpha Iota Holds Annual Meeting

The national executive board of Sigma Alpha Iota, national professional music fraternity, held its annual meeting at the Cornhusker Hotel, Lincoln, Neb., July 4, 5 and 6, with Hazel E. Ritchey, of Lincoln, national president, presiding.

Others present at the meeting were Elizabeth Campbell, of Ann Arbor, Mich., one of the seven founders of the fraternity; Winifred Quinlan, Portland, Ore., national vice-president; Helen Roberts, Denver, Colo., national secretary; Edna Hebel, Chicago, national treasurer; Mildred Sale, Oklahoma City, Okla., national editor; Gertrude Clark, Lansing, Mich., president of Alpha Province; Maud Batty, Indianapolis, Ind., president of Beta Province; Nina Knapp, Evansville, Ill., president, Gamma Province; Charlotte Weber, Los Angeles, Calif., president, Delta Province; Gladys Wilson, Minneapolis, Minn., president, Epsilon Province; Helen Bocquin, Memphis, Tenn., president, Zeta Province, and Gertrude Evans, Ithaca, N. Y., president, Eta Province.

Sigma Alpha Iota is the oldest national musical fraternity for women in America, and numbers at present sixty-two active chapters, situated in as many of the most prominent universities and conservatories of the country, together with an alumni group numbering approximately 6000. Devoted exclusively to the interests of the professional musician and the music student, this organization exerts a wide influence in the musical field of this country.

This fraternity maintains a national administrative office at Lincoln, Neb., and has a continually growing endowment fund, the interest from which is used for the support of a number of philanthropic projects, support of scholarships and general running expenses. In 1918 Sigma Alpha Iota built a cottage at the MacDowell Colony, Peterborough, N. H., and called it Pan's Cottage. This cottage, which consists of eight bedrooms, living rooms and studios, has been supported by the fraternity ever since. Each year students may go to Pan's Cottage to study and may live there free of charge. A number of famous compositions have been written in Sigma Alpha Iota's Peterborough Cottage.

A National Student Aid Fund also is maintained for the immediate aid of fraternity members, while prizes of various sorts are awarded annually for compositions. At present steps are being taken to erect a chapter house in Chicago, which will be open to fraternity members who are either studying in or passing through Chicago.

At the recent meeting of the executive board, it was voted to establish a permanent fund for the maintenance of Pan's Cottage at the MacDowell Colony; to plan to open the Chicago House not later than 1933; and to support the movement to reinstate musicians in theaters and other places where they have been replaced by mechanical music. The date of the next national convention was set for September 8, 9, 10 and 11, 1931, to be held in Minneapolis, Minn. Mrs. Clarence Tolg, of Phi Chapter at Minneapolis, was appointed convention chairman. During the first day of the meeting the members of the board visited the Nebraska State Capitol at the invitation of the Governor, and were received in the Governor's private suite by his secretary. They were also the guests of the national president, Miss Ritchey, in her home for dinner and the following day for tea. Members of Kappa Chapter of Lincoln, Neb., and Upsilon Chapter of University Place, Neb., entertained the national officers at a luncheon. Helen Robery was appointed to fill the unexpired term of Mrs. J. A. Jardine of Fargo, S. D., as national secretary.

Ruth Shaffner's Busy Summer

Due to numerous requests from pupils who wished to continue their studies throughout the warm months, Ruth Shaffner is spending the summer in this country for the first time in many years.

The soprano also is very much in demand in concert. Recent engagements have included appearances in Sound Beach, Conn., Boston, Mass., and Ridgewood, N. J. During the latter part of July she was heard in Elyria, Ohio, and will appear in Sharon, Pa., early this month. In fact, engagements are booked for her until she takes a short vacation later in the summer.

Bookings for next season already include many reengagements, for her work, always of a high calibre, is much in demand. In the past she has been heard with such organizations as the Elgar Choir of Montreal, Can., the Pittsburgh Mendelssohn Choir, the Bach Cantata Club, the New York Symphony, Boston Women's Symphony, Los Angeles Philharmonic (two seasons), the Detroit Orpheus Club, Los Angeles Oratorio Society, and other leading organizations. Miss Shaffner also has broadcast over the trans-Canada hook-up and has been heard in other radio appearances. In addition to her concert and studio activities, Miss Shaffner holds the prominent position of soprano soloist at St. Bartholomew's Church in New York.

Summer Activities of Master Institute Faculty

Percy Such, cellist and member of the faculty of the Master Institute of Roerich Museum in New York, is spending the summer abroad, mostly in England, France and Germany. He is to broadcast over the British Broadcasting System and also concertize extensively. James Levey, of the violin department of the Institute, also is summering in Europe, in England and Scotland.

Victor Andoga, director of the opera class at the Master Institute, is conducting opera classes at the Institute during the summer session in New York. Plans also are being made by Mr. Andoga for operatic performances at the Roerich Theater next season.

Bernard Wagenaar, teacher of history of music, composition and harmony, is spending the summer in his country home in the Berkshires prior to his departure early in September for Liege, Belgium, to attend the International Music Festival, as the only American composer chosen for the occasion. Hubert Linscott, baritone and member of the voice faculty of the Institute, is conducting summer classes in voice and also doing extensive concertizing in his native state California.

Mrs. Maurice Lichtmann, pianist, director and vice president of Roerich Museum, will direct the summer season at Moriah, N. Y., and will personally teach classes in piano, ensemble and normal work for piano teachers. Ethel Prince Thompson is continuing classes in piano during the summer session of the Institute in New York, and also teaching in Peekskill, N. Y. Esther J. Lichtmann, vice-president and member of the piano faculty, who has been doing research work in India for over a year, is staying for the summer at Naggar, Kulu, where the Ursavati Scientific Research Institute of Roerich Museum has its base.

Lester Ensemble at Osteopathic Convention

The Lester Ensemble, sponsored by the Lester Piano Company, was heard at the Bellevue-Stratford Hotel, Philadelphia, on July 7, before the annual convention of the Association of American Osteopaths. The artists of the evening were Arvida Valdane, soprano; Josef Wissow, pianist, and Ruth Leaf Hall, accompanist.

About 1500 members of the Association crowded the huge ballroom. Both Miss Valdane and Mr. Wissow were showered with applause and forced to add encores, while Miss Hall, who made her first appearance as accompanist for the Ensemble, also was heartily congratulated.

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A CLASS AT THE MACPHAIL SCHOOL IN MINNEAPOLIS

MacPhail School of Minneapolis Gives Graduation Program

On June 19, the commencement exercises and concert of the MacPhail School took place at the Minneapolis Municipal Auditorium. The performers were superbly seconded by a symphony orchestra of some fifty members under the able direction of William MacPhail, president of the school. The huge theater was packed by thousands of people who had come to the hall to witness the event.

The program was opened with Elgar's *Pomp and Circumstance* played at the organ by Orville Trondson. Then at the request of Frederick Mueller, the audience rose and sang the first and last stanzas of America. Lucille Johnson played Liszt's *Hungarian Fantasy*; Lucile Rosenthal followed, singing *One Fine Day* from *Madame Butterfly*; Mabel Aaberg, pianist, played Chopin's *Romance* from *Concerto in E minor*; Charlotte Stenseth, violinist, played Bruch's *Concerto in G minor*. Ella Jodoin was heard in MacDowell's *Concerto in A minor*. Selections from Leoncavallo's *Pagliacci* were given by Marguerite English and Ione Olsson. Carl Sandberg sang the Prologue of the same opera and the Griffie Chorus sang the chorus of scene one after which Carolyn Mellon sang the *Bird Song* and Charles Wilbur as Silvio and Carolyn Mellon as Nedda rendered the duet, *Silvio! a quest'ora*.

The presentation of prizes, scholarships, certificates diplomas and degrees was made by President MacPhail and the program came to a happy conclusion when Orville Trondson played the *Recessional march* by Calkin.

The honorary degree of Master of Music was conferred upon Thaddeus P. Giddings, supervisor of music in Minneapolis public schools.

The list of graduates of the 1930 class at the MacPhail School was formidable—too long to be published in this review. It may be said, however, that every soloist was in excellent form. Their work reflected credit not only on themselves and teachers, but also on the school where they have been so well taught.

The MacPhail School has done a great deal for music in the Northwest. Its graduates hold important positions all over the country and to William MacPhail, personally, is due a great deal of the success of the school that bears his name as he has imbued the members of his faculty with his own enthusiasm and ability. The school, which began its existence in a lone studio, now occupies a very large building of its own, situated in the center of the city and its modern equipment is second to none. The concert at the Auditorium on June 19, may well be looked upon as one of the best presented by the school in its many years of musical endeavor.

Baltimore Municipal Department of Music Holds Annual Musical

The annual musical lawn party, given by the municipal department of music of Baltimore, Md., Frederick R. Huber, director, was held in front of the Mansion House at Druid Hill Park, on Wednesday evening, July 16.

Although only about 2,000 seats were available, more than 30,000 persons gathered at the park, standing, sitting on the lawn or remaining in their parked automobiles, but all enjoying the occasion. The City Park Band and the Municipal Band, Neuman C. Holmes and Nelson C. Kratz, conductors, respectively, were combined for the occasion, making a group of approximately 100 musicians, directed alternately by the two

leaders. Albert Lalumera gave a cornet solo, and Constance Hedja, well-known mezzo-soprano of Baltimore, soloist of the evening, sang an aria from the opera, *Carmen*. Another feature of the music festival was the performance by the combined bands of the march, *Cruiser Harvard*, by Gustav Strube, conductor of the Baltimore Symphony Orchestra, conducted by the composer.

Baltimore was one of the first cities in the country to sponsor community singing, and the great amount of interest which has been created in that city in this field was evidenced during the evening by the hearty enthusiasm and increased spirit with which the community joined in the singing of old familiar, popular and patriotic songs, under the direction of Kenneth S. Clark.

Zerfi Artist in Successful Recital

Mary Louise Coltrane, who appeared so successfully both in New York and Boston this spring, scored a brilliant success in a recital which she gave in her home town, Springfield, Mo., on July 7. The large audience which attended, and which included practically every musician of importance in the town, accorded her a tremendous ovation. She received high praise for her musically singing, beautiful voice, and for the attractive manner in which she presented her songs. A feature of great interest to her audience was the fact that Miss Coltrane had formerly sung contralto, and, what is more, had sung successfully as a contralto.

The fact that she now returned after three years study with Mr. Zerfi at the New England Conservatory as a soprano, was one which naturally excited keen interest, and speculation was rife as to whether her voice might not have lost by the change. When, however, she revealed a pure lyric soprano voice of extremely beautiful quality, the audience was literally overwhelmed, and she was applauded to the echo. Even the most sceptical were convinced that her true voice is a soprano, and it was obvious that her contralto singing was the result of a faulty diagnosis. After so decided a triumph, expectations are running high as to what the future may hold for this most promising young singer.

Paris Critics Praise Roselle

The Paris critics were unanimous in their praise of Anne Roselle's Aida at the Grand Opera recently, when she appeared with Lauri-Volpi.

Said L'Ami du Peuple: "It was a veritable triumph which Anne Roselle had at the opera. The celebrated artist who was applauded last spring for her interpretation of Aida found another occasion at this time to show her admirable qualities as an emotional interpreter and a singer of the grand style."

La Figaro, in part, stated: "Mme. Roselle, vocally and scenically, reached perfection in this remarkable role. The Nile scene in particular was sung by the great artist in a superlative manner."

La Comœdia commented: "The names of Anne Roselle and Lauri-Volpi were sufficient to draw a crowd to the opera for the gala performance of Aida. It was a real triumph. Rarely have the celebrities of our Académie Nationale been able to applaud an Aida of such value, who possesses, besides her perfect voice, rare qualities as an actress. These qualities, coupled with her ability for shadings and dramatic intensities, truly place her among the singers of the grand style. She was recalled again and again."

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Goldman Band Beginning Eighth Week of Concerts

Huge crowds, sometimes numbering thirty thousand people, continue to flock to the Mall in Central Park on Monday, Wednesday, Friday and Sunday evenings to hear the programs presented by the Goldman Band under the direction of Edwin Franko Goldman. On Tuesday, Thursday and Saturday evenings the concerts are given on the Campus of New York University, and there, too, many thousands of people enjoy the splendid programs given by the band. These concerts are the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim for the enjoyment of the people of New York.

Mr. Goldman has planned another series of varied programs for the eighth week of the concerts. On Monday evening, August 4, the second half of the program will be devoted to comic opera music, and the first half of Tuesday's program will be made up of selections from the works of Wagner. An English program will be presented on Wednesday at Central Park and a symphonic program on Thursday on the Campus. A Wagner-Liszt program is scheduled for Friday and an all-Italian program for Saturday. Numbers by Tschaiikowsky will predominate on the program planned for Sunday evening. The soloists for the week include Del Staigers, cornetist, and Cora Frye, soprano, both of whom are exceedingly popular at these concerts. A trio for three cornets will be performed on Monday evening by Messrs. Staigers, Short and Fee. Mr. Goldman presents many of his own marches as encores, and at all times they are enthusiastically received.

A New Pianist Visitor

In recent years reports have been heard about Harriet Cohen, the English pianist who, as lately announced by Richard Copley, will pay her first visit to America in the autumn. News of her particular penchant for Bach, coupled with information of a close affinity for the moderns, seemed to create a paradoxical picture of this unusual artist. The fact that most of Arnold Bax's piano compositions are dedicated to her and that she has been an advance emissary for the new French and Spanish composers left one wondering just what strange combination of musical urges were joined in her to make her also seek out old Johann Sebastian for special attention. Certain it is that she has attracted continent-wide attention as a player of Bach, hardly less than her countryman, Harold Samuel, and has with various European orchestras given brilliant performances of the Clavier Concerto. Apparently there is in Miss Cohen a fine strain of the true artist's "self-effacement" and a spirit of music-for-itself that will be more than welcome here.

That such qualities exert a guiding influence in her work must be so because we learn that her initial American appearances will be in the Chamber Music Festivals sponsored by Mrs. E. S. Coolidge, whose discerning eye is ever on the horizon watching for artists who are more than mere excellent performers. It is chiefly through Mrs. Coolidge's enterprise that Harriet Cohen is coming and two of the concerts so far announced are those in Chicago and at the Library of Congress in Washington. R.

Alton Jones in Edwin Hughes Series

Alton Jones, who has established himself as one of the most brilliant of the younger pianists, gave the fourth recital, on July 23, in the series being held this summer at the

Edwin Hughes studios in New York. Despite the intense heat, a large audience gathered to hear Mr. Jones in an unusual program, rendered in his usual musicianly style.

For his first group he contributed the Mendelssohn prelude and fugue, F minor, op. 35, No. 5, followed by two Brahms numbers, Intermezzo, op. 118, No. 2, and Scherzo, op. 4. If by chance there were any persons present who had not had the opportunity of hearing Alton Jones before, this group easily served to acquaint them with his many sterling qualities: a beautiful singing tone, technique that enables him to do the most difficult passages with no effort, along with admirable rhythm and an understanding of the various schools that rounds out in a highly satisfying manner any program he may offer.

The Niemann Romantische Sonata, op. 60, especially delighted the interested listeners, who included many musicians. The Chopin, too, left nothing to be desired, the scherzo, op. 20, prelude, op. 45, and polonaise, op. 53, depicting the varying mood and seeming wholly inspired. The last group brought Medtner's Danza Festiva, op. 38, No. 3, Rachmaninoff's prelude, op. 32, No. 10, and Liszt's Tarantelle (Venice and Naples), but the delighted audience, not content with Mr. Jones' wide range of works and his masterly interpretation of them, insisted on encores.

Stadium Concerts

(Continued from page 5)

Stadium season each summer. As presented this time the colossal work enlisted the co-operation with the orchestra of the Choral Symphony Society of New York and Jeanette Vreeland, soprano; Nevada Van der Veer, contralto; Arthur Hackett, tenor, and Nelson Eddy, baritone. All oratorio singers of distinction, they strove valiantly and artistically with the ungrateful measures the master had assigned them, but the result in each case was a personal triumph for the singer rather than for Beethoven as a composer of vocal music. The chorus, while accurate in attack and good in intonation, fell into occasional strident vocalization, which might have been caused by the unsingableness of the passages in question. Under Mr. Van Hoogstraten's sensitive hands and commanding will the orchestra was a magnificent solo instrument and a discreet and sympathetic accompanist.

JULY 24

Beethoven's Ninth Symphony was repeated, with the same personnel as on the previous evening. Owing to threatening weather conditions the attendance was considerably smaller than that on Wednesday night.

JULY 25, 26 AND 27

On Friday, Saturday and Sunday evenings of last week thousands of New Yorkers turned heat-tortured bodies Stadium-ward and under the influence of a star-lit sky, a gentle breeze that somehow came through the stifling heat and humidity of the day, attended the splendid performances of the Philharmonic Orchestra, under the direction of Willem Van Hoogstraten, and found their nerves soothed and charmed.

Sunday was the last appearance, until August 18, of Mr. Van Hoogstraten, whose reading of the Mozart Serenade for Strings and the Preludes of Liszt particularly won him an enthusiastic reception from the big audience. Since the opening of the Stadium concerts, this able conductor has presented many interesting programs in his skilful characteristic fashion, adding many new admirers to his many faithful ones who are always on hand to enjoy his programs.

New Musical Typewriter and Transposer on Exhibition

Beginning August 4, there will be on exhibition at 31 West 57th Street, New York,

two new musical inventions, a music writer and a music transposer. Both are the product of the inventive genius of Prof. Stoehr, and both have an immediate utility for the musician and composer. The music writer is a special attachment for a piano which enables direct recording of musical notation from the keyboard, operating along the same general lines as the mechanical recordings for the reproducing piano. The music transposer, through a superimposed keyboard, enables the playing of a composition in any transposed key as desired. The two inventions may be used separately or in conjunction with each other. Patent rights on these inventions are held by the J. O. Fisher Company, 516 Fifth Avenue, New York, which concern is also the sole sale agent. Further details will be published later in the MUSICAL COURIER.

BUFFALO, N. Y., NOTES

BUFFALO, N. Y.—A vocal teacher who has made an enviable place for himself during his two seasons in Buffalo is Marvin Burr, baritone. A recent pupils' recital, in which sixteen of his class participated, evidenced excellence of training in tone production, diction, interpretation, and unusual fidelity to pitch. Among the more advanced pupils, special mention should be made of Mrs. Theodore Dungey and George Targe; Marvin Griffith, Virginia Bassett, Robert Nelson, Andrew Wehok, Elizabeth Newburg, Walter Jacobs, Helen Smith, and Walter Horn showed much promise of future achievement.

Some of the pupils of Jane Showerman McLeod were presented in a recital at her residence, an audience of good size thoroughly enjoying the quality and rendition of the program of classics.

The Masqueraders, a quartet of women's voices, organized and directed by Isabelle W. Stranahan, will accompany her to the Oscar Seagle colony, Schroon Lake, for August. Some of Mrs. Stranahan's vocal pupils participated in a recent recital, giving an enjoyable program of solos, duets and choruses in her studio before a well pleased audience.

Margaret Jane Ferguson issued invitations to a recital by her class of piano pupils, also for the closing recital of Neighborhood House, of which she is musical director. A program of piano, voice and violin selections was well presented, the audience being highly appreciative of the excellent quality of the work under her direction.

Mildred Pearl Kelling's last piano pupils' recital of the season enlisted as performers a large number, all of whom met with gratifying success, reflecting credit upon themselves and their teacher.

Flora Hine Locke gave a recital in her residence studio at which pupils of the Locke Primary Plan again demonstrated the unusual excellence and practicability of her method in fundamental training in the foundation of music with rhymes and songs, drills and tests, aria lyrics, playing and visual exercises upon the Locke Demonstrating Board. Some of these little ones with only seven months' instruction clearly demonstrated the marvelous results obtained in the performance of the musical and interesting tests. The piano solos played by the pupils from memory displayed nice touch, rhythm and interpretation. Mrs. Locke's Primary Plan has many years of success to its credit.

Other teachers whose pupils gave recitals are Helen Caster, Julia Jennings, George Schlageter, Florence Weidinger, Louise MacDonald, Ruth Jackson, Rebecca Mayer, Nellie Finch, Ella McManus, Howard Parker, Gertrude Boice, Mr. and Mrs. Frank Danielson, Minnie Schultz, Winnie Schultz, Winifred and Hortense Beck, Elizabeth Henderson, Marjorie Wetter, Inez Larkin, Edan Keppel, Marvin Radnor and Clara Knoll.

Bianca Fleishmann, well known as one of Buffalo's sterling musicians, has just published a new song, The Lassie I Love Best, which has much charm of style.

Edward J. Myer, of Los Angeles and New York, will spend some time in Buffalo this summer giving a five weeks' course in vocal study with the cooperation of Harriet Welch Spire at her residence-studio. A large class of pupils have enrolled, prominent among them being Edna Zahn, who finished a second season's engagement with the German Opera Company this past spring with unqualified success.

Mrs. John L. Eckel and some of her advanced violin pupils are in Chicago with the Chicago Musical College for the six months' master class which Mrs. Eckel teaches. L. H. M.

New Honor for Egon Petri

On his last visit to Athens Egon Petri, one of Europe's leading pianists, received the Commander's Cross of the Order of the Phoenix at the hands of the president of Greece. This is not the first honor that Greece has conferred upon Petri. Three years ago he was given the Cross of the Redeemer, also by the president.

PUBLICATIONS

Juilliard Edition

Two scores have been printed at the expense of the Juilliard Foundation and are now issued in miniature form. They are: Horizons, four Western pieces for symphony orchestra by Arthur Shepherd; and Chanticleer, a festival overture for orchestra, by Daniel Gregory Mason.

Arthur Shepherd has long been recognized as an orchestra writer of skill and ability. He was for some time assistant conductor of the Cleveland Orchestra, and several of his works were produced by that excellent organization. Some of them have suffered from being too classic for modern ears, but these four Western pieces are bright, lively and interesting.

Daniel Gregory Mason needs no introduction to MUSICAL COURIER readers. He has talent, but apparently no great originality. He is well equipped as an orchestra writer and has made an interesting score. Unfortunately, it does not appear to be outstanding for thematic work.

* * *

Serenade for violin and piano, by Lola Monti-Gorsey.—The violin part is of moderate difficulty with a few easy double stops, but nothing else which will need particular effort on the part of players of the middle grade. The music is interesting, bright and rhythmic.

If No One Ever Marries Me, an encore song by Lola Monti-Gorsey.—This is a song for children or a song for a child impersonator, of whom there are still many on the stage. The words are familiar and the music amusing.

Slumber Sonata, a song by J. P. Breiger, with words and arrangement by Walter Goodell.—The words are arranged in the form of a slumber song to a sleeping child. The music is attractive and will be found effective for teaching purposes.

My Mother's Hymn, a song suitable for Mother's Day.—Words have been written by the Rev. Ernest Bourner Allen to an old Irish air, which has been adapted and arranged for piano accompaniment by Francis Hemington. A footnote says: "The inspiration of My Mother's Hymn was in the old song, Come Thou Fount, which she used to sing. The value in playing it in connection with My Mother's Hymn is to give atmosphere and suggestion because so many people know the music of this old song." This hymn tune is printed in the music as a sort of introduction to the song itself. The music of the latter is the familiar tune known as the Air from County Derry. (Clayton F. Summy Co., Chicago.)

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

Getting Ready to Go Over the Crest of the Business Wave—A Little Business Housecleaning Needed—Looking at Assets from the Buyer's Viewpoint—How Much is YOUR Business Really Worth?

Let us have a little talk about two of the most important items pertaining to piano selling just at this time.

Those men in business who are wont to explain "Oh, what's the use?" may not be inclined to have some bare facts forced upon them, but there are two things that every dealer in pianos at this time has to look straight in the face and not try to fool himself.

The truth hurts at times, but the truth never does one any harm. This may seem somewhat irrelevant as to piano selling, but if piano men would but throw aside the idea of flirting with the truth when in a competitive sale, there would be a far better statement at the end of the year's business than is apparent to many in the trade at the present time.

Inventory Values

First, let us talk about the inventory. It would seem that the inventory should represent tangible evidence of assets that can be realized upon. With even the false values that are placed upon the second-hand pianos in stock, there is an attempt to equalize the liabilities.

If every second-hand piano that now is being carried by the dealers throughout this country could be burned up or destroyed, as are automobiles of this same class, then could the dealer arrive at some understanding of just where he stood and find the difference as between what he has and what he owes, he would then be able to arrive at conclusions that would astound him probably, but which would be of invaluable aid to him in arriving at a statement of his affairs and the planning of the conduct of his selling policies when the tide turns and we get out of the trough of the sea. This phase of the commercial world was discussed in the last issue of this department. A quotation taken from Dr. Griggs' work made plain the fact that while the little piano boat now is in the trough of the sea, there is a crest approaching that the piano dealer in his own little boat should slide over, or ride on the crest indefinitely, and that based on a safe consideration of his financial condition.

Of the many statements of dealers that have been presented with the end in view of selling their businesses, there is not one the writer can recall that did not utilize second-hands to bolster up the inventory. These statements, many of them at least, were tragic in their efforts to make a showing, and then explaining the why of wanting to sell.

As to Second-Hands

It is hardly necessary to enter into a description of the average dealer's estimation of his second-hand inventory, nor is there anything to be gained by a discussion of the danger of these over-estimations as to the second-hands, for all dealers understand it, and if they do not understand it, they should not remain in the piano business.

With all of the offerings that have been made of piano stores that could be bought, there is not one statement that did not over-estimate the second-hand stock, and it might be said that the arriving at a total of the valuation of a business had name value inscribed in figures that were beyond any estimation of credence.

If a dealer made a statement that the business was in good condition, then the question arose "Why does he want to sell?"

With all this before us, the writer does not know of a single retail dealer having effected a sale, although any number of retail houses have been hawked about and offered for sale. The reason that

no sales were made of this description is because the statements prevented any such sales being made. When a genuine offer was made, after one had eliminated these over-estimations, there was nothing left for the dealer if he did sell out at the offers made and handed the key of the front door to the buyer.

Instalment Paper and Past Due

Another thing that has militated against the selling of these retail stores offered for sale has been the condition of the instalment paper in hand. Generally the instalment paper was reserved and not offered with the business. This, of course, brought another state of affairs that was not conducive to a sale.

This question of instalment paper is the second item that is of the greatest import, for combining that with the statements as to the inventory, there was a wide discrepancy that was not easy to bridge. Dealers generally endeavor to hide the real condition of instalment paper. If the face of the paper was given in gross, there never was any estimation as to the past due. The paper was presented in statements as of 100¢ on the dollar. If that paper was 25 per cent. past due, it was worth about 60¢ on the dollar, and here was presented another difficulty that was hard to overcome.

If an auditor was put to work on the books of one of these stores that looked like a good buy from the statement, the second-hands and the past due brought a result that was not conducive to anything that would induce a prospective buyer to put up any money whatever for the store offered for sale.

All this may seem hard piano talk, but these are the facts, and if the dealers want to get out of the trough of the sea and on to the coming crest, which is bound to come, they must eliminate these false estimates that have fooled themselves, with a belief that they can fool others the same as they have been fooled. They must eliminate the cancerous growths of their businesses and arrive at a bare statement of facts that are tangible and are based on a dollar's worth for what is bought.

Piano instalment paper is good paper. It is worth just what its past due shows. The second-hands are worth something, maybe, but the arriving at the real worth of the second-hands is one of those problems that no piano dealer has, as far as the writer knows, been honest with himself about and written off the second-hands in his statements that are offered to others as an evidence of having something to sell that was worth real money.

What Price Name Values?

There is another thing that dealers are utilizing to bolster their statements and that is the estimation of the name value of the dealer. If a dealer sells his business it is a question as to the value of that dealers name value, although there are many old houses that might count on name value as being prospective value to the one who might buy.

This will cause many a dealer to protest and claim that he has spent so much money during so many years to advertise his name. The writer believes that it would be of just as much value for a dealer to enter into his statements the name values of the pianos that he has been selling for many years, probably, and place an estimate on them in the same way that he does his own name value.

Keen buyers in the piano trade who have been approached and have studied statements of dealers, check off the name value at once and then close attention is given to the second-hands, along with a demand as to the past due of the instalment paper,

if there is any instalment paper quoted in the statement.

There are some dealers that will give the gross amount of paper that they have in hand, as would appear in statements, but there never has been, so far as the dealer knows, any explanation of what this instalment paper means as to whether part of it, or all of it, is in the hands of the discount companies, or otherwise utilized as security.

With all protests that may be aroused through what is said herewith, the fact remains that the writer does not know of a single piano store having been sold through the efforts of dealers to get out of the business.

A liquidation, in fact, is what now is going on with many of these dealers who want to sell out, and probably when they get to the end of their liquidations they will find that what they regarded as assets, especially as to second-hands and as to their paper, will not balance the liabilities by any means.

This is not "knocking the piano business." It is but asking the dealers to look upon their statements as a prospective purchaser would look upon them, and then trim their sales during this "marking time" period to the end that they will know exactly where they stand when the little piano boat begins to crawl up from the trough to the crest of the waves of the commercial world.

WILLIAM GEPPERT.

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Piano and Musical Instrument Section

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

Radio vs. Piano—Some of the Influences Which Are Helping the Piano—The Verbose Announcer a Handicap to Radio Enjoyment

While the daily newspapers of this country seem to take turn about as to their comments on the piano, there are some rather interesting facts shown in the reading of the editorials that now have taken the place of the announcements that the piano is dead.

Here comes one from a Rochester, New York, daily paper sent to the writer by a friend, and that without the name of the newspaper marked, which is somewhat reflective as to the piano, and in an endeavor to offer an excuse for the limited production as at present shown, there is brought in the radio as one of the causes of the piano having lost its hold upon the home life. This editorial is as follows:

The Indispensable Piano

Is piano playing as a parlor accomplishment going out of fashion? Has the competition of the radio and the various brands of "canned" music relegated the piano to a corner in the best parlor where it stands closed and forgotten by everyone except the housewife who dusts it?

Better pianos are being made today than ever before. The experience of scores of years has gone into the production of better tone, more delicate nuance, handsomer cases. Dealers say, too, that the piano is played more today than ever before; apparently there are more people able to play it, for the enrollment in music schools and with private teachers grows each year.

But it seems to be conceded that less of this playing is done in the home than formerly. It is done in orchestras, over the radio, in class rooms and in private recitals. The piano in the home is not the center of diversion, it is not the focal point of family musical life as it once was. The radio has superseded to that position.

All this may be true, and yet it does not mean necessarily that the piano is losing its hold on musical interest. If the household no longer gathers around it on Sunday nights for an old-fashioned "sing," it still has its very important place as a means of fostering musical culture in the home. Before the radio, almost anybody who could pick out a tune with one finger felt he had a right to worry the piano when he pleased. Now, happily, they prefer to get their musical practise on the dial of the radio.

The piano is too fine an instrument, too intimately linked with the traditions of the old masters, too closely bound up with the musical progress of the centuries to fall permanently into eclipse. If the newer trend is to limit its use only to those who really can play it, who shall say there is any cause for pessimism in that?

The last sentence in this editorial is somewhat ambiguous, and the fact that the piano is not used only by those who can play it comes rather stunning in view of the fact that one has to play the piano in order to enjoy it. The player piano, of course, has taken away what ability was given those who could not play the piano, and it remains for those who can play to bring it back to its proper function.

Radio "Entertainment"

As to the radio, one often wonders how it is that there should be so much reliance placed upon it as being useful in the providing of music to home life. There is much at the present time that the radio has to overcome to become a "musical instrument" of the day.

A good example of this is shown in a recent copyrighted article issued by the New York World News Service and syndicated throughout the country and reprinted here by special permission that reads as follows:

Foibles of the Present
Sparkling Jabs and Caustic Wit
By NEAL O'HARA

THEY NEVER LET UP.

A radio announcer at home:

Announcer—Hello, darling. I've had a hard afternoon at the studio.

Wife—Poor dear, you must be famished. I'll see if Jenny is ready with the meal.

Announcer—Don't hurry. When the gong strikes it will be exactly dinner time. Eastern daylight saving time.

Wife—Let me hang up your hat for you.

Announcer—The blox hat is one of the outstanding models of American headgear. It comes in one-eighth sizes and fits the personality. Leading dealers everywhere carry them.

Wife—Yes, I suppose so, dear. Well, dinner's ready now.

Announcer—Ah, yes; dinner. Please stand by while your local announcer says grace before meals. . . . You have just heard grace said by your local announcer, dear, and the next number will be soup.

Wife—I hope you will like it. It's cream of tomato.

Announcer—Cream of tomato, known from coast to coast for its purity. Made only from luscious prime tomatoes, plucked from the vines at just the ripe time. Ask your grocer. It's delicious, my dear.

* * *

Wife—Please pass me the salt.

Announcer—Certainly. . . . You have just been passed the salt through the courtesy of Graham Carlenshire, premier announcer of this hook-up, whose golden voice is welcomed in 10,000,000 American homes. Darling, that soup was fine!

Wife—Now I've got a nice roast of beef.

Announcer—Folks, you have just heard Mr. and Mrs. Graham Carlenshire eating their soup, and I know you've enjoyed listening. As is customary at this hour, we shall now follow it with a tasty program of roast beef accompanied on the platter by mashed potatoes and G-string beans. Well, my love, what have you been doing today?

Wife—Shopping.

Announcer—Chopin, ladies and gentlemen of the radio audience, was one of the leading composers of the Eighteenth Century. Perhaps the most famous work of this Slavik genius is his "Marche Militaire." His life was sad and morose. Chopin, were you, my dear? What did you buy?

Wife—Well, I finally got an electric ice box for the kitchen.

Announcer—Ah, most likely a product of General Motors through whose benevolence the Family Party comes to you each week. A nation-wide organization that manufactures a car for every purse and purpose. How many ice cubes will it freeze, my dear?

Wife—Thirty-six.

* * *

Announcer—Ladies and gentlemen, the number you have just heard is thirty-six thirty-six, the lucky number. Reach for a lucky instead and avoid that future shadow by a special toasting process. That reminds me, dear, Jenny burned the toast this morning.

Wife—I'll speak to her about it, but wasn't that roast beef all right?

Announcer—It was perfect. Now what's the dessert?

Wife—Orange sherbet.

Announcer—Folks, we next have sherbet from the orange network consisting of Stations WBIF, WNOX, WBVD, WCK, WBUM, KHT, and KVX, forming a part of the great National Broadcasting system. Well, well—orange sherbet—my favorite dish.

Wife—You tear into it as if you liked it.

Announcer—It was marvelous, my dear. And this, ladies and gentlemen of radioland concludes the evening meal of Mr. and Mrs. Graham Carlenshire. At this hour tomorrow evening we will have our usual family dinner of spring lamb and mint sauce. Good night, everybody—now I'm going to have a smoke.

(Copyright, New York World)

As to Advertising

Taking this radio talk and comparing it with what is said by the Rochester daily paper, there is indicated the prevailing dismal attitude of the radio in that advertising is the main topic of conversation, although it must be admitted that much good music does come over the radio, and yet those who give this good music are not given credit for what is done.

There is a radio manufacturer that is sending out over the air some wonderful music, but after each number there is a long talk about the wonderful possibilities of that particular radio advertised production. All this militates against the enjoyment of the music.

The "funny" article sent out by the New York World News Service is a fair illustration of what the listeners-in have to face. Until the broadcasting stations do arrive at some way of making the advertising subservient to that which can be sent out that is good, then will the listeners-in suffer and the radio cannot come down to regular advertising services for manufacturers and dealers.

Newspapers are not allowed to print in the reading columns advertising matter, and this therefore confines it to display advertising. Before this ruling was made preventing the utilizing of the reading columns of newspapers for advertising, the patent medicines and all that had full swing to buy reading matter space. If this was changed about and the broadcasters compelled to separate the advertising service from that of the purely news service, or music service, then would we be arriving at something that would give to the household the real benefits of music and of educational influences.

It may be that it will not be long before this is arrived at, and The Rambler certainly hopes that there will be given to the people what is desired. Certainly the New York World News Service "Sparkling Jabs and Caustic Wit" by Neal O'Hara, gives an illustration of what the suffering listener-in has to compete with.

It is hard enough to have to listen to the introduction of a music program wherein over-estimates of quality are wildly

thrown into the air, and then have the music program interrupted in the middle of a broadcast with another lot of talk about this, that or the other that is offered for sale, and then at the end have to listen again to the announcer with a ballyhoo talk of the values and the great merits of the product that is paying for the advertising privileges and giving the listener-in a small moiety of music to offset the commercial talks that often are over-estimated plaudits of the products offered for sale.

These things will all assume a correct attitude as time goes on, but certainly at the present the listeners-in are having their ears assailed with loud-mouthed announcers yelling the value of the products that are being advertised and submerging the beauties of music by "barkings" that are equalled only by the sideshow talks of the circus or the Coney Islands throughout the country.

It is good to read the editorial from the Rochester, N. Y., paper, but it is evident that whoever wrote that editorial did not comprehend the position that Rochester takes in the piano world. The great American Piano Corporation has its factories located there, and how many thousands and thousands of pianos have been produced by the old concern running back to the small factory started by George G. Foster many, many years ago, and then taking on a greater expansion when William B. Armstrong was taken into the fold and gave his great ability to the building to what now is the American Piano Corporation.

The Rochester Editorial

Rochester should be proud of the fact that it holds within its industrial bounds one of the greatest piano producing plants in the world, and what this has meant to Rochester in the way of building to its present prosperity is something that should be fostered and helped to carry on now and in the future as it has in the past.

The great plant at East Rochester is something for the industrial world to be proud of, and while it has just passed through one of those cataclysms that have been met during the past two or three years by other great industrials, it now is assuming its old-time activities and will have much to do to bring the piano back to its previous high standing in the commercial world.

There is no evidence that the Rochester paper endeavored but to say a good word for the piano, but it is rather obvious that the editorial writer felt that the radio had taken away from the piano much that is due the piano as a fixture in the home. The radio is doing its work in cultivating the people to a love for music and the piano men of the country are doing much to educate the people, especially the younger element, to play the piano, and by this is not meant that each one that endeavors to learn to play the piano is to appear upon the concert stage and become a great artist—the real functions of this educational movement is to teach people to play the piano, and even if they only learn to play "Old Folks at Home" or "Swanee River" they will be attracted to the piano and have the satisfaction of making music themselves instead of pushing a button and having it made for them and handed to them over the air, free and without cost, just as would the piano give its messages if only the people would learn to finger the keys and do this without effort.

Important Agency Appointments

Two important new agencies for their major pianos have just been announced by the American Piano Corporation. The valuable Knabe agency for San Francisco has been placed with the Sherman Clay Co. of that city and the Chickering with its more than a century of distinguished achievement is to be amongst the leaders with the Clark Music Co. of Syracuse.

Announcement of these important affiliations is a matter of mutual satisfaction both to these long established retail merchants and the makers of the Knabe and Chickering.

Other important agencies are to be announced later.

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MUSICAL COURIER

Weekly Review OF THE World's Music



Photo © Carlo Edwards, N. Y.

Edward Johnson,

As Johnson in *The Girl of the Golden West*.

In His Ninth Consecutive Season at the Metropolitan, Mr. Johnson
Will Create the Leading Role in Deems Taylor's
New Opera, *Peter Ibbetson*

